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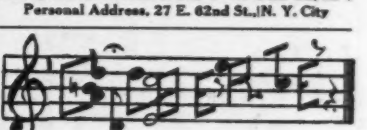
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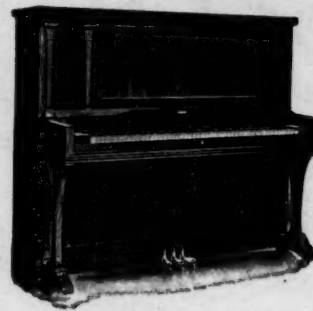
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# MUSICAL COURIER

VOL. LXX.—NO. 2.

NEW YORK, WEDNESDAY, JANUARY 13, 1915.

WHOLE NO. 1816.

## BERLIN'S MUSICAL LIFE WHILE THE GUNS BOOM.

**Wagner Draws Best at the Opera—A Nikisch Concert—Lieder Recitals by Elena Gerhardt, Fritz Feinhals, Lula Mysz-Gmeiner—Male Chorus Novelties Presented by the Liedertafel—Interesting Old and New A Capella Compositions—A Program Heard at the Front.**

(This letter was delayed in transmission—Editor Musical Courier.)



EUGEN D'ALBERT AND HIS WIFE.  
(Published by Breitkopf & Härtel.)

Jenaerstr. 21,  
Berlin, W., December 5, 1914.

What has been transpiring in Berlin in the way of music during the past week was average and typical of all the other weeks since the season began. It must be remembered that it is six weeks past the time agreed upon by the Allies for their entry through the Brandenburg Tor. The musical activities recorded in the following list are a pretty safe indication of this nation's pulse beats as a whole, for the first thing to be paralyzed, as a rule in a war crisis, is the musical life.

The list of musical entertainments during the past week is as follows:

### SATURDAY, NOVEMBER 28.

Royal Opera—"Daughter of the Regiment."  
Charlottenburg Opera—"Walküre."  
Philharmonie—Elena Gerhardt, Lieder Recital.  
Royal High School—Concert by the Berlin Madrigal Chorus.  
Blüthner Hall—Trio Evening: Mayer-Mahr, Bernhard Dessau, Heinrich Grünfeld.  
City Hall, Charlottenburg—Benda Concert.  
Wilhelmsaue Church—Oratorio performance by the Singakademie choir under Georg Schumann.

### SUNDAY, NOVEMBER 29.

Royal Opera—"The Huguenots."  
Charlottenburg Opera—"Fra Diavolo."  
Philharmonie, noon—Nikisch Philharmonic Matinee.  
Philharmonie, evening—Philharmonic Popular Concert.

Blüthner Hall, afternoon—Patriotic Concert by the Kittel Choir and the Blüthner Orchestra.

Blüthner Hall, evening—Busoni-Petri with the Blüthner Orchestra.

### MONDAY, NOVEMBER 30.

Royal Opera—"The Flying Dutchman."  
Charlottenburg Opera—"Fra Diavolo."  
Philharmonie—Nikisch Philharmonic Concert.  
Beethoven Hall—Hertha Dehmlow, Lieder Recital.  
Blüthner Hall—Concert for a war relief fund.  
Royal High School—Charity concert for a war fund.

### TUESDAY, DECEMBER 1.

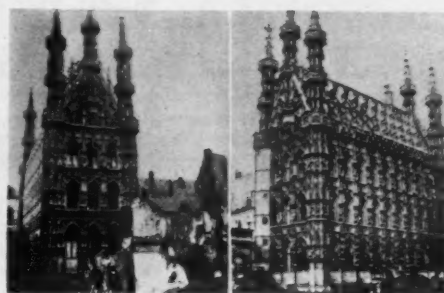
Royal Opera—"Rosenkavalier."  
Charlottenburg Opera—"Undine."  
Philharmonie—Philharmonic Popular Concert.  
Bechstein Hall—Rose Walter, song recital.  
Berlin Cathedral—Organ concert by Bernhard Irrgang.  
Blüthner Hall—Joint recital by Paul Schramm (piano) and Willi Kewitsch (vocal).  
Kammersäle—Concert of miscellaneous soloists.  
Meistersaal—Anna von Gabain, piano recital.

### WEDNESDAY, DECEMBER 2.

Royal Opera—"Il Trovatore."  
Charlottenburg Opera—"Fra Diavolo."  
Philharmonie—Wagner evening by the Philharmonic Orchestra.  
Singakademie—Chamber Music Concert by the Chamber Music Association of the Royal Orchestra.  
Jerusalem Church—W. Reimann, Organ Concert with Bach Program.  
Georg Church—Arnold Dreher, Sacred Concert.

### THURSDAY, DECEMBER 3.

Royal Opera—"Lohengrin."  
Charlottenburg Opera—"Der Feldprediger."  
Philharmonie—Berlin Liedertafel, Male Choir Concert.  
Beethoven Hall—Karl Maria Artz, conductor, with the Philharmonic Orchestra.  
Blüthner Hall—Alfred Wittenberg, violinist, with the Blüthner Orchestra.



PHOTOGRAPHS OF THE FAMOUS CITY HALL AT LOUVAIN, BELGIUM, TAKEN BEFORE AND AFTER THE DEVASTATION OF THE CITY.

The old Gothic structure is still intact. The ruins are those of neighboring houses, blown up to save the cathedral while they were in flames.

Emperor William Memorial Church—Walter Fischer, Organ Concert.

Prachtsäle—Concert of miscellaneous soloists.  
Askanisches Gymnasium—Johanna Warthgeist (vocal).  
Heiligenkreuz Church—Paul Jüttner, Organ Concert.  
Marien Church—Alex. Preuss, Organ Concert.  
Choralion Hall—Frieda Siebert, vocal.  
Harmonium Hall—Paula Simon, Harmonium recital.

### FRIDAY, DECEMBER 4.

Royal Opera—"Der Freischütz."  
Charlottenburg Opera—"Fra Diavolo."  
Philharmonie—Second Elite-Concert, soloists Jadowker, Schnabel, Hedwig Francillo-Kauffmann.  
Singakademie—Adolf Watermann, piano recital.  
Paul Gerhardt Church—Arthur Egidy, Organ Concert.  
Dorotheenstädt'sche Church—Martin Grabert, Organ Concert.

### ORGAN AND OPERA HEARD.

A country that was momentarily expecting an invasion would hardly be able to produce such a list of musical performances in one week. The musical life in Berlin in a way mirrors public opinion and shows the perfect confidence of the people in the ultimate German victory. A remarkable feature of this season is the large number of organ concerts. Berlin possesses a great many first



THE AMERICAN COLONY IN BERLIN ON THANKSGIVING DAY.

A concert and tea were given for the benefit of the American Relief Kitchen. Kitchen. Augusta Cottlow, Arthur van Eweyk and Louis Persinger participated in the program. The gentleman standing at the second table is Julius Lay, the new American Consul-General.

class organists and the programs of their concerts, in which Bach plays an important role, are well calculated to have a soothing effect on the people. The most astonishing feature of all in connection with the Berlin concerts this season is the attendance. Although no free tickets are given out this winter the concert halls are nearly all well filled. For the concerts the prices of admission have been reduced in most cases, but for both our operatic institutions the regular prices prevail and yet the attendance is almost invariably excellent.

On Wednesday evening I heard "Trovatore," which has been revived by the Royal Opera after a pause of many years. Although this was the fourth performance with the same cast the house was almost sold out. The work was magnificently staged and beautifully sung. Jadlowker was an excellent Manrico, although I think that he is on the whole an overrated singer, and Cornelius Bronsgeest was admirable as Conte Luna. Emmy Leisner, who has succeeded Margarete Ober, was a superb Azucena. This youthful singer has a beautiful voluminous, well trained voice and her histrionic ability was of a very superior order. When Wagner is given at the Royal Opera the house is invariably sold out.

NIKISCH CONDUCTS.

At last Monday's Philharmonic concert Nikisch broke with tradition and opened the program not with an orchestral composition but with Mozart's half forgotten charming old serenade for eight wind instruments—two oboes, two clarinets, two horns, and two bassoons. Most of the habitués of the Nikisch concerts were unaware that the Philharmonic Orchestra possesses such admirable soloists among its wind players. The eight men under Nikisch's baton gave a virtuoso and at the same time thoroughly artistic rendering of this delightful work. The two minuets and particularly the lovely adagio elicited

storms of applause. It was the first time this serenade has been performed in these concerts.

It was followed by Bach's double concerto for two violins, played by the two concertmasters of the Philharmonic Orchestra, Julius Thornberg and Louis Persinger. It is a remarkable circumstance that both concertmasters of the Philharmonic Orchestra are foreigners, Thornberg being a Dane and Persinger an American. The two artists gave a beautiful, finished, satisfying performance of the work. Nikisch took just the right tempi; Hubay and Vecsey played all three of the movements, particularly the largo, too fast last week. I never heard Persinger give such a mature and finished performance of any work. He has grown very materially during the last year and a half notwithstanding his duties in the orchestra. The two concertmasters scored an emphatic success. Schubert's C major symphony, the one of Schumann's "heavenly length," in one of Nikisch's inimitable renditions brought the program to a close.

BUSONI AND PETRI COMBINE.

Last Sunday's evening concert was conducted by Busoni, while Egon Petri, one of the great master's foremost pupils, was heard as a soloist, his selections being Mozart's A major concerto and the "Indian" fantasia by Busoni, which was introduced to the Berlin public by the master himself last year. Petri's performance of this the last word in piano technic and in bold harmonic flights, was an extraordinary feat of virtuosity. In strong contrast to this was his smooth, delightful performance of the Mozart concerto. Busoni's "Geharnischte Suite" and his weird, beautiful symphonic poem "Von der Wiege bis zum Grabe," and Liszt's "Mazeppa" made up the rest of the program. All three compositions received magnificent performances at the hands of Busoni.

GERHARDT SINGS FOR WAR FUND.

Elena Gerhardt gave a recital in the large hall of the Philharmonie for the benefit of the East Prussian sufferers, which was well attended and which was of particular musical interest because it enabled the Berlin public to hear the celebrated singer in a program made up exclusively of German folksongs. Elena Gerhardt never has made a specialty of Volkslieder like Helene Stegemann and Susanne Dessoir, but she proved to be a most interesting interpreter in this genre and her great vocal art was always in evidence. Her program comprised twenty numbers. A group of six old songs arranged by Brahms was particularly effective. The concert was attended by a large number of wounded soldiers. At the conclusion of her program Elena Gerhardt sang as encores two Lieder by Hugo Wolf, "Der Freund" and "Heimweh," and the closing words of the latter "Grüss dich, Deutschland, viel tausendmal," that were sung with great verve, and aroused tremendous enthusiasm among the listeners, particularly among the soldiers.

FRIEZE FEINHALS IN BERLIN.

Another Lieder recital that enjoyed a large patronage was given by Fritz Feinhals at Beethoven Hall. Feinhals now is serving in the army and the concert was given during a brief leave of absence. His program included well known Lieder by Schubert and Schumann and two groups of modern songs by Schillings, Kaun, Hermann, and others. Feinhals' voice and style of singing are more adapted to the stage than the concert platform. As a Lieder interpreter he has certain shortcomings. Nevertheless he was in excellent voice and his listeners seemed to enjoy his offerings to the full. He had the assistance of Wolfgang Ruoff, who played Liszt's variations on a theme by Bach, making a most excellent impression.

LIEDERTAFEL CONCERT.

Berlin's foremost male choir, the Liedertafel, presented at its concert a number of interesting new choral works of Berlin composers some of the pieces being of a very recent date, and dealing with the present war. For instance, there was a composition entitled "The First of July, 1914," by Fritz Fuhrmeister, then three "Soldatenlieder" by Johannes Doeber, and a beautiful setting of Gerhardt Hauptmann's "1914" by Karl Kaempf, also a tragically beautiful effective number by the same com-

poser, entitled "Sängergrab," which, by the way, is a composition of lasting worth. The novelties were all of interest. In his "1914" Kaempf has utilized the national hymns of Germany's enemies, which are counteracted by the "Wacht am Rhein." One of Doeber's "Soldier Songs" is accompanied by the tympani and a trumpet. The novelties were admirably sung by the Liedertafel and received a rousing reception. Wiedemann, the permanent conductor of the Liedertafel, having been called to the front, Hugo Rüdel, the conductor of the Royal Opera Chorus, substituted for him at this concert.

The assisting soloists were Anna Reichner, the distinguished contralto, and Richard and Dora Roessler, pianists.

THE MAYER-MAHR TRIO.

The popular Berlin trio, of which the members are Moriz Mayer-Mahr, Bernhard Dessau, and Heinrich Grünfeld gave a concert with a Beethoven program at Blüthner Hall, which was well patronized. These three artists rank high as ensemble performers and their large following is fully justified. Their program comprised the trios in C minor and the big one in B flat, op. 97. They had the assistance of the contralto of the Royal Opera, Emmy Leisner, whose Azucena I so much admired on Wednesday. She sang five of Beethoven's Scotch Lieder with beautiful tone production and soulful delivery. Ordinarily Mayer-Mahr and his associates give a series of three concerts, but this season they announced only one.

LULA MYSZ-GMEINER IN LIEDER.

Lula Mysz-Gmeiner, the Hungarian mezzo-soprano, is a great favorite in Berlin which city she makes her permanent home. She gave a well attended concert at Beethoven Hall. Among the Lieder singers of the fair sex of our days Julia Culp shares first place in the hearts of the Berlin public with Mme. Mysz-Gmeiner. The latter sang Lieder by Schubert and Wolf, and revealed a wealth of vocal material, great intelligence and deep feeling. She had the assistance of Robert Kahn at the piano, a very superior accompanist, although he plays in public only for a few prominent artists. He is the brother of Otto Kahn, chairman of the Metropolitan Opera.

A NEW TRIO.

Robert Kahn was heard again at Beethoven Hall, on Thursday, in chamber music works, played by a new trio, of which the members are Robert Kahn (piano), Gabrielle Wietrowetz (violin) and Leo Schratzenholz (cello). It was a Beethoven program and the playing of the three artists was very classic, almost too classic, for a little more fire and freedom in the quick movements would have been acceptable. On the other hand they played the slow movements with a great deal of expression, particularly the largo of the G major trio, op. 1. Gabrielle Wietrowetz, one of Joachim's distinguished woman pupils, is an excellent musician, and she has perfect command of her instrument. As a soloist she has not made the career that was predicted for her many years ago and the reason is to be found undoubtedly in her lack of temperament and individuality. She is a very fine performer, but an exact copy of Joachim. Schratzenholz is an acceptable cellist, a pupil of Haussmann.

MADRIGAL CHOIR SINGS A CAPELLA.

The Madrigal Choir of the Royal Academy for Ecclesiastical Music gave a concert presenting a program of interesting old and new a capella compositions. Among the old pieces heard was a motet "Oh, Herr Gott" by Jacob Handel (1550-1591), then a five part choral by Johann Rosenmüller (1620-1684), a beautiful and effective six part motet entitled "Selig sind die Toten" by Heinrich Schütz (1585-1672), also four part Lieder by Scandellus, Eccard, and J. S. Bach. These quaint old compositions were beautifully sung and they contrasted interestingly with some compositions for mixed chorus by some contemporaneous Berlin composers as Hermann Kretzschmar, Carl Thiel, and Georg Schumann. Chalm was lent to the program by the playing of two delightful old pieces for wind instruments by Melchior Frank (1573-1639) and J. K. Schein (1586-1630).

CONCERTS AT THE FRONT.

Some interesting concerts are being given by the excellent regimental bands at the front. The following program was rendered before an audience of soldiers on November 17 in the cathedral in one of the French towns that have been taken: The band of one of the Bavarian regiments played, Lieutenants Lauenstein and Buchhiedel.

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tenor and organist respectively being soloists. The program was as follows:

Die Himmel rühmen des ewigen Ehre.....Beethoven  
Ave Verum.....Mozart  
Recitative and aria from Elijah.....Mendelssohn  
Excerpts from Parsifal.....Wagner  
Prayer before the Battle,

To the words of Theodor Körner, by Weber  
Chorus from Judas Maccabäus.....Handel  
Sung by the entire audience.

The Lord's Prayer.....Krebs  
Netherlands' Dankgebet.  
Sung by the entire audience.

This remarkable program is of more than passing interest, for it demonstrates many things: (1) How necessary a part of their life good music has become to the "German Barbarians," as their enemies are pleased to call the Teutons. (2) How the love and knowledge of good music has penetrated into the very heart of the people. For in what other country could a regiment of soldiers be taken at random like this and be found capable of producing, appreciating and enjoying music of this class, not to mention the fact that they knew their Handel well enough to join in the chorus from memory. (3) That "Grim War," with its brutalizing and demoralizing influences has not affected these soldiers to such an extent that they have gotten beyond the desire to hear a program of such a nature.

A characteristic feature of German attacks in this terrible struggle—a feature, by the way, which has not been mentioned in any of the reports I have read in American newspapers—is the singing of the soldiers. The regiment of youthful volunteers which stormed the town Dixmude, went into the battle singing "Deutschland, Deutschland über Alles." The number of German folksongs and patriotic songs known by every man, woman and child throughout the Fatherland and that are now being heard daily throughout the country contrasts forcibly with the ridiculous ditties that the English soldiers sing on the very few occasions on which they have been known to sing. There is much food for reflection in all this. And what says the greatest of all Englishmen, the bard of Stratford:

The man that has no music in himself,  
Nor is not moved with concord of sweet sounds,  
Is fit for treasons, stratagems, and spoils;  
The motions of his spirit are dull as night,  
And his affections dark as Erebus:  
Let no such man be trusted.

#### NOTES.

Hans Hermann Wetzler, the well known conductor, formerly of New York, is having a successful winter at the Halle Opera. He opened the season with an admirable performance of "Lohengrin." He is also scoring success as conductor of the local symphony concerts.

A new opera by Paul Graener, entitled "Don Juan's Last Adventure," was recently played by the Frankfurt Opera with success.

The famous Rosé Quartet, Vienna, after much solicitation has decided to give a second chamber music concert in Berlin.

Paul Scheinpflug, the distinguished German conductor, of the Königsberg Opera and symphony concerts, one of the most gifted of the younger generation of composers, was in Russia when the war broke out. He was taken prisoner and was first taken to Archangel, but according to recent reports, has been transported to the Ural district.

The photograph on page 3 of the Thanksgiving tea of the American colony shows that a goodly number of our countrypeople still are in Berlin. ARTHUR M. ABELL.

#### Railroad Engages Pennsylvania Quartet.

With Clarence C. Robinson as director and first tenor, the Pennsylvania State College Male Quartet has been re-engaged to make the trip to California as the guests of the Atchison, Topeka and Santa Fe Railroad, giving concerts at the various club houses maintained for employees along the main line. This trip will be made during the Easter vacation, the quartet, with Lyman R. Austin, reader, and Mrs. Robinson, accompanist, leaving Chicago on March 29.

Another return engagement for this organization is to the Isthmus of Panama, next June, the concerts to be given in various Y. M. C. A. club houses there.

#### Engagements for Singers.

In these days when the musical fraternity of this country is being continually augmented by native and foreign artists returning to America, the services of a management like the Winton Fischers, Inc., must of necessity appeal to those wishing to commercialize their talents and who find too many aspirants in other fields of musical activity. That great exponent of artistic singing, David Bispham, the baritone, has proved that vaudeville attendees appreciate the purely fine in singing, and with the stimulus of his example, it would seem that no serious artist should hesitate to give of his best, vocally and artistically, in this particular field.

The Winton Fischers, Inc., offers both to men and women singers, opportunities for employing their talents in high grade vaudeville. This management acts not only

as an agent, but it arranges the act, coaches and rehearses the singers. For this it has properly equipped rehearsal rooms, a complete theatre, music and makeup rooms.

This producer of high class acts, says that the most exacting audience to be found anywhere is the vaudeville audience, that the acts which are most desired seem to be those which display the acme of classic dignity and artistic excellence.

### MUSIC PLAYS IMPORTANT ROLE AT SAN DIEGO FAIR.

Panama-California Exposition Is Dedicated Amidst Melody and Enthusiasm.

San Diego, Cal., January 2, 1915.

Music played a most important part in the opening exercises of the Panama-California Exposition. A most interesting tribute was made to music by the best known orator of the coast, the Hon. S. M. Shortridge, of San Francisco, who was invited by the Messrs. J. D. and A. B. Spreckels (the donors of the \$100,000 organ) to address the audience of 60,000 people on the subject of music, and in this manner perform the fitting ceremony of dedicating its use to the future.

Immediately following Mr. Shortridge's impressive introduction, Dr. Humphrey J. Stewart took his place at the organ. He chose the processional march from "Montezuma" for his opening number; one of his own compositions. "A Fantasia of Christmas Melodies" came next. Then followed the overture to Rossini's "William Tell."

The San Diego Popular Symphony Orchestra, under the leadership of Chesley Mills, rendered in excellent style and with splendid spirit, Elgar's "Pomp and Circumstance." Next came the People's Chorus, Willibald Lehmann, leader. They gave "The Heavens Are Telling" (Haydn), the trio being sung by Helen Ruggles White, soprano; C. E. Kelly, tenor, and H. V. Mather, bass. "The Marvellous Work" was the next number and the solo was admirably sung by Helen Ruggles White, her voice carrying very sweet and true well out over an audience that must have extended five thousand yards. Tremendous applause and enthusiasm undoubtedly assisted singers, orchestra and leaders. It was a gala occasion.

In the final number "Unfold, Ye Portals" (Gounod), chorus, solo chorus, orchestra and organ were united in the mightiest harmony ever heard before in San Diego. This last number was conducted by Willibald Lehmann, the popular leader of the People's Chorus. The writer understands privately that this last episode was followed by the presentation of a loving cup to this most energetic and lovable man.

John McCormack sings here on January 7.

TYNDALL GRAY.

#### Fiqué Musical Institute.

The one hundred and fiftieth musicale, given by the Fiqué Musical Institute, of Brooklyn, on Saturday even-

ing, January 9, attracted a large audience. The participants were pupils of Katherine Noack Fiqué and Carl Fiqué.

This interesting program was rendered: Duet "Hark, Hark My Soul," Shelly, Edna Meinken, Alice Mulstein; "Traviata" Fantasy, Verdi-Ascher, Francis Teta; "Carreño Waltz," Kronke, Tenth Rhapsody, Liszt, Louise Distler; "Una Voce Poco Fa," Rossini, "Es hat die Rose sich beklagt," Franz, Lullaby, Brahms, "Elle est Rose," Wekerlin, Edna Meinken; Hungarian Fantasy, Liszt, Christine Heingartner; "Ah Mon Fils," aria from "Prophet," Meyerbeer, "Lungi del Caro Ben," Secchi, "Lenz," Hildach, "What's in the Air Today?" Eden, Alice Mulstein; nocturne, C minor, etude, C minor, ballad, A flat, Chopin, Katharine Maguide; twelfth Rhapsody, Liszt, "Rigoletto" Fantasy, Verdi-Liszt, Jacob Rothwein.

Katherine Noack Fiqué accompanied her pupils, and Carl Fiqué played the orchestral part of Liszt's "Hungarian Fantasy" on a second piano.

#### Bispham's Motto.

Some years ago David Bispham was singing at the Metropolitan Opera House, and in those days of Jean de Reszke, Plançon, Mme. Nordica, Mme. Melba, Mme. Eames, Mme. Calvé and others of that school, Mr. Bispham sang many of the Wagnerian roles as many will recall who enjoyed his superb Wolfram, Telramund, Beckmesser and other roles of this caliber. At one time his singing of Alberich in "The Ring" was under discussion when some one remarked: "I don't deny that it is good; but for so small a part, it is too good."

Mr. Bispham never has considered any part too small to be treated with the most minute care, or too large to be attacked with the broadest strokes at his command. He may be regarded as a vocal Benvenuto Cellini—a master craftsman in the golden art of song.

#### No Rest for the Weary.

At a New York club recently, when dinner had resolved itself into a round of personal anecdotes and reminiscences, George Hamlin told of an occasion when a returned missionary was recounting his varied experiences in a particularly long drawn out and tedious fashion.

When at length the discourse dragged out to a reluctant end and the weary audience had visions of release, the presiding elder arose and solemnly announced: "Mr. Hamlin will now sing 'For All Eternity!'"

#### Erie Pianists Heard in Recitals.

Thekla Fanni Baur recently presented Eleanor Eighmy, pianist, in a recital at Erie, Pa.; also on another occasion Juno Almhagen, pianist, in the same city.

Both musicians were well received.



Photo by Mishkin Studio, New York.

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### Death of Jeanne Gerville-Réache.

Jeanne Gerville-Réache, the French contralto, in private life Mrs. Georges G. Rambaud, passed away at Roosevelt Hospital, New York City, Tuesday afternoon, January 5. Blood poisoning, which the best of medical skill (and blood transfusion twice from her husband, Dr. Rambaud of the Pasteur Institute and once from a friend) was unable to overcome, caused her untimely demise.

Born in the Basque, France, Mme. Gerville-Réache spent her childhood in the French West Indies, in Guadeloupe, where her father was Governor. From him she received to a large degree her fundamental education, for they traveled extensively. This was augmented by boarding school and higher school life in Paris. At the age of fifteen she began the study of singing with Rosina Laborde and later continued this study with Pauline Viardot-Garcia. Through Mme. Caloe's influence she was persuaded to attempt an operatic career. Parental prejudice overcome, she took up operatic preparation seriously, making her debut at the Opera Comique, Paris, as Orpheus in "Orpheus and Eurydice."

Mme. Gerville-Réache's American career began with her appearance at the Manhattan Opera House, in "Giocanda" during the fall of 1907. Among her best known roles were Dalilah, Carmen, Azucena, the Mother in "La Princesse d'Auberge," Clytemnestra, Amneris, La



JEANNE GERVILLE-RÉACHE.

Navarraise, the Queen in "Pelléas et Mélisande" and Herodiade.

Later she sang leading contralto roles with the Boston Grand Opera, the Chicago-Philadelphia, and the Montreal Grand Opera Companies, and was heard in concert extensively.

Mme. Gerville-Réache had a voice of large range and particularly warm tone color. In her acting she was temperamental and compelling. Charm of personality and extremely attractive stage presence added materially to the potency of her performances.

Besides her husband Mme. Gerville-Réache leaves two young sons.

### Easterners Like Florence Anderson Otis.

Miss Otis' first appearance was in the polonaise from "Mignon," by Thomas, and this number was sufficient to show the remarkable scope of her voice, but the selection most greatly enjoyed during the evening was "The Last Rose of Summer," sung by her with wonderful sweetness and pathos as an encore to her group of songs. Miss Otis entered into the spirit of her work with fine enthusiasm. She sang a group, including "Reveries" by Terry, "Pastoral" by Wilson, "Slumber Song" by MacDowell and "Song of Joy" by Woodman, all of which were of such a nature and rendered in such a manner as to give the greatest enjoyment. She closed her solo work with "Moonlight and Starlight Waltz" by Gilbert.—Brockton Daily Enterprise, Brockton, Mass., November 25, 1914.

She brought with her the spirit of youth and joyousness and it rippled in her voice as she sang the gay and blithesome polonaise from "Mignon." It was a clear, fresh, lyrical voice of natural beauty and fine training. She received unstinted applause and a big bouquet. . . . She sang "Moonlight and Starlight" by Hallett Gilbert, the distinguished Maine composer, who was there himself to play the accompaniment. This song was written especially for Miss Otis, and its lilting measures and softly flowing cadences just suited her and suggested the springtime of life and the romance of summer nights.—Lewiston (Me.) Journal, October 7, 1914.

Miss Otis, one of the charming festival singers, gave the Leonora airs in the "Miserere Scene" with lovely voice quality and splendid operatic style. She is immensely liked here.—Portland (Me.) Express, October 8, 1914.

Miss Otis also confirmed the excellent impression she had previously made by her singing in the "Miserere Scene," in which her fine soprano rang out with telling effect and considerable dramatic power against Signor Giordano's beautiful singing of Manrico's part behind the stage.—Argus (Portland, Me.), October 8, 1914. (Advertisement.)

### William Wheeler in New England.

William Wheeler sang "Comfort Ye, My People" and "Thy Rebuke Hath Broken His Heart," with an interpretation of great beauty, pouring into the numbers a wealth of feeling and artistry. Mr. Wheeler, the tenor soloist at the last concert of the Bridgeport Oratorio Society, has a voice of wonderful range, with the scale delicately equalized. Mr. Wheeler's pleasing and elegant diction were also noted with the tone quality of his voice. Without effort he reaches his climax in "Thou Shalt Break Them."—Bridgeport Evening Post, December 30, 1914.

The opening recitative and air were tenor solos and were artistically interpreted by William Wheeler, who is the soloist at St. Bartholomew's Church and at Temple Emanu-El, New York City. His excellent diction and the clear, rich tones of his voice were very pleasing. His crescendos and cadenzas were admirably brought out and called forth an appreciative applause. The pathos of the tenor air in the second part was beautifully interpreted.—Bridgeport Standard, December 30, 1914.

Mr. Wheeler made a favorable impression. He sang the recitatives with dignity and repose. Especially effective in its tenderness was "Thy Rebuke Hath Broken His Heart," while the air, "Behold and See," was filled with dramatic intensity. Mr. Wheeler received generous applause.—New Haven Journal-Courier, December 31, 1914. (Advertisement.)

### Irma Seydel's Tour.

Irma Seydel's tour under the management of Ernest Briggs, the Chicago manager, will include appearances in Troy, N. Y.; Buffalo, N. Y.; Canton, Ohio; Greencastle, Ind.; Chicago; Lincoln, Nebraska; Salina, Kan., and other cities en route. Although Miss Seydel made a tour to the Pacific coast last year to fill engagements with the San Francisco Symphony Orchestra, and other trips have been made by her for engagements with the Minneapolis, St. Paul, St. Louis and other orchestras, this is her first recital tour of the Central West. From now on she can probably arrange to devote her time to these appearances instead of making European tours, such as have occupied much of her time during the last few years.

Just before her Western tour Miss Seydel will make another appearance with the Boston Symphony Orchestra.

### Rose Lutiger Gannon Praised in Pittsburgh.

Rose Lutiger Gannon's rich, reverent contralto has been heard here before in this work and this rehearsing but served to enhance an already favorable impression. She has that rare possession, a true contralto organ, which she uses with skill and marvelous effect.—Pittsburgh Dispatch, December 30, 1914. (Advertisement.)

### Uhl New York Recital Postponed.

The song recital by Jerome Uhl, the baritone, that was to be given Tuesday afternoon, January 5, at Aeolian Hall, New York, had been postponed to Wednesday afternoon, January 20.

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**Philip Hale, in the Boston Herald,**  
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### Julia Culp Delights Hearers.

A remarkably fine and impressive demonstration of artistic song was that given by Julia Culp at her Carnegie Hall recital, Tuesday afternoon, January 5, when she delighted the connoisseurs as well as her lay hearers immeasurably. The Culp art has become a recognized institution in the American singing world and now needs no explanation to introduce it and no eulogies to add to its significance. The large audiences attracted whenever Mme. Culp makes a public appearance testify to the personal fame she has established by virtue of her glorious voice, her masterful way of using it, and her power to present texts poetically, dramatically, lyrically, as the case might be—but always eloquently and compellingly.

In spite of her recent illness, Mme. Culp showed no defects in voice or delivery, and, if anything, that velvety organ displayed even more than its former degree of smoothness and mellowness. Certainly its volume was not decreased, nor did keen listening reveal the slightest diminution of that wonderful breath control with which Mme. Culp always astonishes the professional singers and the critics.

A group of Brahms songs were done with deep musical feeling, and exquisite adjustment of tone, phrasing, and text content. “The Minnelied” touched the hearers with its appealing sentiment, and the “Feldeinsamkeit” stirred them with its intense power of tragic suggestion.

Some Indian songs by Thurlow Lieurance, “The Weaver,” “Her Blanket,” and “Lullaby,” served to prove how much a truly great artist is able to make of indifferent material through beautiful singing and resourceful illumination of text.

In Richard Strauss' music, Mme. Culp brought to the surface all its ecstatic uplift and intensive musical spirit. The Wolf numbers exhibited especially keen appreciation of the relation between the solo and the accompaniment, an element in Lieder singing which many recitalists overlook. Remarkable adaptation of tone to the mood exigencies also distinguished the performance of the Wolf compositions.

Enthusiasm was rife among the auditors all afternoon and their insistent applause resulted in a long list of encores.

The complete program of the Culp recital was as follows: Brahms' “Minnelied,” “Nachtigall,” “Vor dem Fenster,” “Schwalbe, sag mir an,” and “Feldeinsamkeit,” three Indian songs by Thurlow Lieurance, Rogers' “Wind Song” and “The Star,” De Lang's “Dutch Serenade,” Strauss' “Befreit” and “Morgen,” and Wolf's “Sie blasen zum Abmarsch,” “Heimweh,” “Ihr jungen Leute,” and “Mansfallensprüchelein.” Coenraad Bos accompanied.

### Lily Strickland's Scotch Songs.

Lily Strickland, a versatile young composer, has written groups of Irish, Scotch, Negro and Oriental songs. Her Scotch songs particularly have made a wide appeal, because of their interpretation and melodious expression of the pathos and sentiment of the Scottish temperament.

“Since Laddie Went Awa,” is always popular; “My Lassie,” recently published by Chappel, promises to be very successful.

Her new Scotch war song “Hae ye Seen Ma Laddie,” was sung for the first time on New Year's Eve, by Hugh Allan, at a concert in New Haven, Conn. Mr. Allan was accompanied by Scotch bagpipes.

### Harold Henry with New York Symphony.

Harold Henry, the Chicago pianist, will be soloist with the New York Symphony Orchestra on January 19. Mr. Henry will play the Liszt E flat concerto. Mr. Henry has been confining himself to his teaching during the past six weeks, but is booked for a number of recitals beginning the last week in January. He has arranged them, however, so as not to keep him away for any length of time from his large class.

### Beatrice Harrison Has Arrived in New York.


Beatrice Harrison, the English violoncellist, arrived in New York on January 4, for her second American tour under the management of the Wolfsohn Musical Bureau. Miss Harrison won instant favor in this country last season.

### Hamlin-Miller Joint Recital.

George Hamlin, the American tenor, and Christine Miller, one of the most popular contraltos on the concert platform, will give a joint recital in Aeolian Hall, New York, on the afternoon of February 16.

### Werrenrath Recital at N. Y. U.

Reinald Werrenrath, baritone, will give a song recital at the New York University, Tuesday evening, January 19. This is the second concert of this season given by the Campus Concert Course of the University.




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THEODORE SPIERING AND HIS ARTIST-PUPILS.

#### A Group of Spiering Artist-Pupils.

Theodore Spiering's enforced absence from Berlin, where he had been making his home for several years, does not seem to be as much of a hardship as might have been supposed, to judge by the class of artist-pupils he now is instructing and whose presentment is shown in the accompanying picture.

Of the group, those in the upper row, from left to right, are Lucille Collette, Mr. Briglio, A. Goldfuss, Laura Clark, A. Konewsky, André Polak; those in the lower row, left to right, are Edith Rubal, Orley See, Theodore Spiering, Katherine Cavalli, Caroline Powers.

Edith Rubal and Katherine Cavalli studied with Mr. Spiering in Berlin and Miss Rubal is a Kentucky girl and recently had successful appearances at Louisville, Knoxville, and other Southern cities. Miss Cavalli has still to make her debut. Lucille Collette, a Franco-American, is a graduate of the Paris Conservatoire and a very gifted player and musician. She has a great number of important New York social appearances in view. Laura Clark, a former Halir and Flesch pupil, of Swedish extraction, is a talented player, who is in demand as a soloist. Caroline Powers, for years a representative pupil of Christiaan Kriens, is a player of much temperament. André Polak, a Dutchman, and for six years a well known figure in Berlin musical circles, has recently appeared with much success before the MacDowell Club. Orley See is instructor at the Normal School in Indiana, Pa. Mr. Briglio is a member of the Philharmonic Society. Abraham Goldfuss graduated from the Peabody Institute in Baltimore. He and A. Konewsky are Russians by birth and talented players.

#### Flonzaley Quartet Doings.

Following their Christmas recess, which was devoted to a series of private engagements at the home of their founder, E. J. de Coppet, of New York, the members of the Flonzaley Quartet have started again on a concert tour, which will keep them steadily engaged up to the close of the season. Of late they have played in Rochester, Detroit, Indianapolis, Chicago, Madison, Minneapolis, Grand Forks and Duluth. On January 18, the quartet will play in Oberlin, the 19th in Buffalo, and on the 21st and 22d in Montreal and Toronto, respectively. Then come appearances in Brooklyn, January 24; New York, the 25th; Philadelphia, the 26th, Boston, the 28th, and Washington, the 30th.

The February bookings of the Flonzaley Quartet, following another period with Mr. de Coppet, will include appearances in Norfolk, Va.; Jacksonville, Fla.; Cincinnati, Lexington, Knoxville and Chicago; while in March bookings are already arranged for Cedar Rapids, Iowa; Sioux Falls, Iowa; St. Louis, New York, Philadelphia, Boston, Dobbs Ferry and Brooklyn.

#### Memphis Club Hears Beethoven Lecture.

Memphis, Tenn., December 25, 1914.

Music lovers of Memphis, who were fortunate enough to attend the last Musical Culture Class, enjoyed a rare treat. Miss Trudeau, so well known as teacher, pianist and founder of the Beethoven Club, visited the birthplace of Beethoven last year and illustrated her talk with a splendid collection of stereopticon views, which she obtained when there. This novel feature, together with se-

lections on the Victrola, furnished through the courtesy of the O. K. Houck Piano Company, proved most interesting and instructive.

#### NOTES.

As a fitting close of the holiday season, the third of the Beethoven's Club's free matinee recitals will be given Saturday, December 26.

The club announces a matinee recital by Rudolph Ganz, the Swiss pianist, to be given at the Goodwyn, Saturday, January 9, 1915.

A joint recital by the Memphis Glee Club and Ladies' Glee Club will be given January 26, at the Goodwyn for the benefit of "The Belgian Relief Fund." J. V. B. D.

#### Horatio Connell Liked by Southern City.

Horatio Connell was the baritone soloist at the eighth Peabody recital given in Baltimore, Md., Friday afternoon, December 11.

Mr. Connell was given a splendid reception by the excellent audience assembled. His German songs, especially the Franz's and Brahms', were particularly well liked.

In the Baltimore Sun, December 12, 1914, appeared this appreciative notice:

One rarely hears more beautiful singing than that which was done by Mr. Connell at this recital. His voice is round and resonant, it has an unusually agreeable, rich quality, and his enunciation is so extremely distinct that his performance left little to be desired. His phrasing is especially excellent, and he made a very deep impression on a very considerable audience.

He first sang Milotti's "Heartbroken Mariner," in which his big tones were heard to advantage, and this was followed by a fascinating Bach number, "Thine Increase Be Constant," which served to exploit the delightful flexibility of his organ. His pianissimo work in the "Huntsman, Rest," by Schubert, was very telling.

So charming were a number of his Franz songs that he was obliged to repeat them, and after the Brahms numbers he sang for an encore Grieg's "Ein Schwan," which was most artistically done. He sang it in a broad and splendid manner, with exquisite phrasing and a fine authority, and in this number the rich beauty of his voice was heard to particular advantage.

#### American Singers Heard in Dresden.

In the Savoy Hotel, Dresden, Germany, Leon Rains, baritone; W. Schilling, cellist; Sue Harvard, soprano, and Felix Wernow, pianist, contributed to the program of a recent concert.

The Dresdener Nachrichten, November 16, 1914, spoke in this wise of Miss Harvard's part on the program:

A doubly pleasant surprise came in the appearance of two young singers who are under the direction of Leon Rains. In the soulful rendition of Max Bruch's "Ave Maria," a young American, Sue Harvard, revealed a beautiful soprano voice not only of ample scope and pronouncedly advanced culture, but also with great power of musical delineation.

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### Seagle in Minneapolis.

A recital of special significance to Minneapolis music lovers was given last evening . . . by Oscar Seagle, baritone, assisted by Frank Bibb, pianist. The recital was well attended, considering the strong counter attraction of "The Mikado" at the Metropolitan Opera House and the musicale which opened the palatial Gates residence on Lake-of-the-Issles Boulevard.

This column has often found occasion to remark upon the large number of Minneapolis musicians who have attained prominence in the artistic world. Conspicuous among these are Oscar Seagle. . . . Mr. Seagle, who, not so very many years ago, was a private in the ranks of the Apollo Club, has become one of the recognized singers and teachers of the world; his work under Jean de Reszke in Paris having resulted in his appointment as assistant to this world famous teacher. In addition to assisting De Reszke he has gathered about him a large class of his own, which he teaches in a charming English retreat near London. At present he is making a concert tour of America. . . .

Mr. Seagle last evening sang a program which was, in a miniature way, an anthology of vocal music and which proved his capability in every form of art song and lieder. . . . He excels in artistic intelligence of interpretation and perfection of vocal technique. His personality, also, is friendly, engaging and intimate, and his knowledge of method convincingly combined with a wisdom of effect. . . . —Minneapolis Tribune, December 3, 1914.

Oscar Seagle, with the assistance of Frank Bibb, last night gave an absorbingly interesting song recital. . . .

Mr. Seagle is an artist who, while he teaches and develops the vocal gifts of others, is himself splendidly developing in power of voice and breadth of interpretation. His program was formidable, consisting of four groups of songs. . . . Others had to be repeated and the extras were many. The first group contained Italian and French songs from the sixteenth and seventeenth centuries. . . . Giovanni Battista Buononcini's "Deh Piu a Me Non v'Ascondete" was followed by Pissello's "Nel Cor Mon Piu Mi Sento," both nobly sung, the latter with an exquisite mezza voce effect. Of the two little naive "Vieilles Chansons François du Seizieme Siecle," one called "L'Amour de Moi" deservedly was asked in repetition.

From the group of songs of German romanticism Schumann's "Ich Grolle Nicht" was unfortunately missing, while his "Ständchen" and Brahms' "Alte Liebe" and "Botchaft" were beautifully sung. But still, Mr. Seagle was withholding some of his power.

In the group of modern songs in French the singer's art triumphed completely. It opened up with "Serenade Italienne" by Chausson. . . . It is a plaintive song of many strange modulations. Duparc's "Phidyle" was less grateful, but with some climactic effect executed with rare skill. Debussy's well known "Mandoline" was exquisitely done and had to be repeated. Perfectly charming became two Russian songs in French. Rimsky-Korsakow's "Les Rossignols," of fully modern design, and Cesar Cui's "Enfant, Si J'Etais Roi." In the last mentioned song Mr. Seagle for the first time gave himself over to unreserved, full throated singing and with excellent effect. His voice seemed much larger and more colorful than ever before. In response to tumultuous applause, the singer responded with Mephistopheles' "Chanson de la Puce," from Moussorgsky's "Damnation de Faust." It was given with a drastic and unctuous humor quite perplexing, the power of droll characterization here entirely carrying away the usually so recherche bel canto singer.

The last group of songs consisted of some Irish and American ballads, of which "Would God I Were" held some exceedingly clever . . . falsetto effects, while "Ballynure Ballad" had to be sung twice. Amy Beach's well known "Ah, Love, but a Day" was charmingly sung, and so were John Alden Carpenter's succinctly artistic "Les Silhouettes" and "When I Bring You Colored Toys." . . .

At the close of the program Mr. Seagle was many times recalled and gave the prologue from "Pagliacci" with perfect abandon and wonderful mezzo voce effects, and last, but not least, the negro folksong, "Swing Low, Sweet Chariot." . . .

There is yet another song to mention of those given twice, and that is "Indian Elegy," by Frank Bibb, the Minnesota pianist, who thus was represented in the recital also as composer. It is a beautiful song of strong harmony and poetic sentiment. —Minneapolis Journal, December 3, 1914. (Advertisement.)

### Soder-Hueck Pupil Entertains.

Daisy MacGlashan, coloratura soprano, sang at a private entertainment, given during Christmas week at the country estate of the vice president of the New York Central



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ORTTRUD IN "LOHENGGRIN."

"Kathleen Howard repeated her triumph as Ortrud."—New York American.

Railroad Company, Shelburn Farm, Burlington, Vt. She gave her numbers in costume and won much praise by her graceful appearance and stage deportment as well as with her beautiful singing.

Miss MacGlashan is a very ambitious vocal student and the results of her short period of study with Mme. Soder-Hueck are really exceptional.

### Mrs. Beach Caught by Camera.

Mrs. H. H. A. Beach was taking her usual exercise on Boston Common the morning after her recent Boston concert, when she was met by her manager, M. H. Han-



MRS. H. H. A. BEACH ON BOSTON COMMON.

son, who had been busy with his camera taking some winter landscapes round the "Hub."

The eminent pianist and composer, although she is, as a rule, very unwilling to sit for a photographer, submitted smilingly this time, as the picture shows.

### Cincinnati Orchestra's Seventh Concert.

Cincinnati, Ohio, January 8, 1915.

Romance and poetry formed the basis for the orchestral program at the seventh symphony concert this afternoon in Emery Auditorium. The charming "Zorahayda" legend, by Svendsen, and the dramatic symphony, "Romeo et Juliette," of Berlioz, were fittingly contrasted with the noble epic, Rachmaninoff's piano concerto in C minor, played by Ossip Gabrilowitsch.

In the "Zorahayda" legend Dr. Kunwald and the orchestra achieved some very beautiful effects. The story on which this work is founded is one of great delicacy and tenderness, and these qualities were carefully preserved by Dr. Kunwald and his men in its interpretation today. Beginning moderato with a section intended to portray the solitude and sadness of Jacinta dreaming by the fountain, this, in turn, leads into an andantino of great beauty, the solo violin taking the voice of the Princess Zorahayda who appears to the girl, rising out of the spray of the fountain. A third section, allegro, depicts the happiness of Jacinta, the legend ending pianissimo.

The Berlioz symphony is one to test the virtuosity of any orchestra, and the manner in which it was played today left nothing to be desired. The second part, comprising three movements, was given, and of the three offering wide contrasts in thematic material, the finest results were secured in the last.

The Rachmaninoff piano concerto, which Gabrilowitsch chose for his reintroduction to Cincinnati (he has not been heard here in many years), was played by the composer about five years ago in Music Hall. Gabrilowitsch played it superbly. His wonderful technic, singing tone and intellectual grasp of the subject made his performance a noteworthy event. For an encore he played, with exquisite phrasing and beauty of tone, a gavotte by Gluck.

JESSIE PARTLON TYREE.

### Violin Recital by Willard Osborne.

Prior to his Western concert tour, Willard Osborne, a lad of sixteen years of age, will give a violin recital at the New York Institute of Music, on Saturday evening, Jan-

uary 16. His program will consist of a Handel sonata, Vieuxtemps' D minor concerto, several short numbers by Kűzdő, Auer and Kreisler, and the difficult "Carmen" fantasia by Hubay. Master Osborne has been under the tutelage of Leopold Auer and Victor Kűzdő.

### Myrna Sharlow Sings Gretel.

When Helen Stanley was suddenly taken ill last September and unable to appear as Micaela in "Carmen" at the Century Opera House, New York, Myrna Sharlow, who had come to the rescue on similar occasions before this, saved the situation again and with but one rehearsal gave a performance that won unstinted praise for herself. Miss Sharlow sang eight "guest" performances of Micaela with the Century Opera Company and then began her concert tour. Last month while giving a recital in Columbia, Mo., she received a telegram from the Messrs. Aborn asking her to sing the role of Gretel in a holiday performance of "Hänsel and Gretel" at the Auditorium Theatre, Chicago, on Christmas Day. Miss Sharlow had never sung this role before and was, moreover, somewhat unacquainted with the opera, but she hurried to Chicago, and although the performance was only a week away, learned the exacting part and sang it with tremendous success. It is interesting to note that "Hänsel and Gretel" drew the largest audience of any opera given during the Chicago season of the Century Opera Company.

### A Hambourg Correction.

In an article published in the previous issue of this paper relative to Mark Hambourg it was said that Hambourg had won an admirable following from four Australian towns, three in America, and two in South Africa. The word "towns" should have read "tours," of which Mark Hambourg has made four in Australia, two in South Africa, and his present American visit is his fourth to the United States. Beside this, he has made two Canadian tours. Hambourg's first New York recital will take place at Aeolian Hall on the afternoon of February 1.

### Columbia University Chorus Concert.

Under the direction of Walter Henry Hall, the Columbia University Chorus, assisted by Mildred Potter and Clarence Whitehill, will give Elgar's "Music Makers" and Harty's "Mystic Trumpet" at Carnegie Hall, New York, on Tuesday evening, February 2.

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### Paul Draper's Three Recitals.

The first of three lieder recitals which will be given by Paul Draper at the Little Theatre, New York, will take place tomorrow, January 14, on which occasion the tenor will devote the entire program to Schubert's "Die schöne Müllerin." The second recital will be given on January 21 and will be devoted exclusively to the works of Brahms; at which time an unusual program will be presented, including the cycle "Vier ernste Gesänge." The third program will be presented on January 28 and will include songs of Bach, Schumann and Moussourgsky. All three recitals will take place in the afternoon.

Mr. Draper will be accompanied at the piano in the first and second recitals by Richard Epstein, and in the third recital by Walter H. Golde. He will also have the assistance of a flutist and an oboe player for the Bach numbers.

In the short while that Mr. Draper has been in this country he has been meeting with excellent success; he has appeared twice with the Boston Symphony Orchestra in Boston and once in New York with same organization.

Mr. Draper is an American by birth, who has spent many seasons in England. This is his first season in his



PAUL DRAPER.

native country. Besides making a specialty of lieder singing, Mr. Draper is also coaching students at his studio in New York.

### Mme. Osborne-Hannah Gives Southern Concert.

An enjoyable concert was given at Shreveport, La., on the evening of December 31, by Jane Osborne-Hannah. The singer was in splendid voice and the audience most appreciative and enthusiastic. The program contained several novelties.

Eugeni Mehrmann-Schaffner gave splendid support at the piano.

The concert was under the management of Elizabeth McVoy and Mrs. Egan.

### Mabel Sharp Herdien's Success in "Messiah."

The faultlessly schooled voice of Mrs. Herdien, who possesses an organ of beautiful limpidity and clarity, soared with ease through the grateful soprano solos, which were sung with dignity of style and excellence of interpretation.—Milwaukee Free Press, December 21, 1914.

Mabel Sharp Herdien, the soprano, sang with beautiful ease and pleasing clarity of tone, being equally effective in recitative and aria.—Milwaukee Sentinel, December 21, 1914. (Advertisement.)

### Walter Anderson Resumes Managerial Duties.

Walter Anderson, the New York manager of artists, who is improving in health every day after his recent illness, has resumed business. Mr. Anderson wishes, through the columns of the MUSICAL COURIER, to express his appreciation to the many friends in the musical profession, who were so kind to him during this illness.

### Flonzaleys to Play Haydn and Reger Quartets.

Features of the Flonzaley Quartet program to be given at the second subscription concert, Monday evening, January 25, in Aeolian Hall, New York, will be the Haydn quartet in D major, and Reger's quartet in D minor, op. 74.

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### Poems Dedicated to Thuel Burnham.

D. Appleton & Co., New York, have just published a little book of poems entitled "Love Letters in Verse to a Musician," by Anna, Comtesse de Brémont, an author well known in London, among whose works are "Sonnets and Love Poems," "Sonnets from a Parisian Balcony," "The World of Music," "Great Virtuosi," etc., as well as several works of fiction. This book, which consists of eighteen poems, is dedicated to Thuel Burnham. It is prefaced with the following foreword:

When the young artist to whom this little book of verses is dedicated first came to London to make his debut, he was fortunate in making the acquaintance of the Comtesse de Brémont—poet, singer, novelist and composer—to whom his gifts became an inspiration, as Chopin's did to George Sand. The Comtesse wrote to this young "faun of music" a little letter in verse every day, from which those in the present brochure are selected—tiny gems of sympathetic insight and appreciation, the tribute of one artistic soul to another.

The poems are all excellent, and there is little choice between them. Their general style may be gathered from the one entitled "His Face: When Playing Chopin's Nocturne," which is here quoted in full:

I saw the poet soul shine thro' his face  
Framed in its lineaments of fleshly grace,  
While o'er it swept illusive shadows sad  
Like frozen fire within an opal vase.

I watched the light of inspiration swell  
Till brow and eye like some translucent shell  
Revealed the strong young soul of genius there,  
Aglow with Music's passion kindling spell.

With joy I gazed into his burning eyes  
And watched Love's first bright flame tumultuous rise  
That to all other things his vision dimmed  
That he might see the wisdom of the Wise!

### A Ross David Musicale.

Mr. and Mrs. Ross David will present at their next evening musicale, January 14, at 49 West Eighty-fifth street, New York, two young singers who are preparing for a professional future—Mme. Howe-Cothran, soprano, and Lennox Barnes, baritone. Mme. Howe-Cothran, a niece of President Wilson, had, until last summer, made her home in Paris. She returned to Cornish, N. H., the summer White House, when the war broke out.

At Miss Wilson's suggestion she took some lessons of Mr. David and was encouraged by her improvement to continue seriously, and has lived in New York this season for that purpose.

On Christmas night, at Washington, she sang for the President and his family, and they were enthusiastic over her progress, urging her to go on with Mr. David until she is fully equipped for public work.

Mr. Barnes has studied with Mr. David for several years. He possesses a rich baritone voice of wide range and superior quality. He is a member of the Mendelssohn Glee Club and a member of smaller musical societies.

The program for January 14 will include French arias, German lieder, old airs from Handel and English songs, with Marion David at the piano.

### Southland Orchestra to Be Heard Soon.

Under the direction of Signor Gualano, the violinist-composer, the Southland (Seminary) Symphony Orchestra is soon to be given a public hearing. This orchestra is said to be making excellent progress.

Southland Seminary, St. Petersburg, Fla., faces a beautiful bayou, an inlet of the Gulf of Mexico, and is surrounded on three sides by pine forest.

Of a Southland Seminary Faculty Concert, the St. St. Petersburg Times of December 15, speaks as follows: "The strength of the musical faculty of Southland Seminary was demonstrated last night in the concert at the Congregational Church, which was declared to have been the finest musical event ever staged in this city. The concert was attended by a great crowd, which proved enthusiastic and every number was encored."

### Malkin Music School Recital.

The concert given by the Malkin Music School, New York, Sunday, January 3, attracted an exceptionally large and appreciative audience.

The following leading pupils of Manfred Malkin took part in the program: Ada Becker, Pauline Rosenblum, Yvonne Koeniger, Fannie Goldstein and Morris Wolfson. The program was most ambitious, consisting of Beethoven's sonata in E flat major, fugue in A minor by Bach-Liszt, fantasia by Chopin, sonata in D minor by Beethoven, and the Rubinstein concerto in D minor. All these pianists displayed exceptional technique, fine interpretation and sincerity of purpose. It would be no exaggeration to predict brilliant futures for these young artists, under such a remarkable pianist and pedagogue as Manfred Malkin.

## PHILADELPHIA ORCHESTRA PLEASURES NEW YORKERS AT RECENT CONCERT

Metropolitan Critics Find Only Praise For Conductor

Stokowski and His Players



### New York Times

A benefit concert for the Edward MacDowell Memorial Association, carrying on its work at Peterborough, N. H., in aid of young aspirants in several arts, was the means of bringing to New York the Philadelphia Orchestra yesterday afternoon. This orchestra appeared here last season under its young conductor, Leopold Stokowski, and both won approbation from New York listeners, the orchestra as an excellent body of players, the conductor as a musician of authority and talent, of intelligence and ability. They renewed this impression at the concert yesterday, which was heard by a large and favorably disposed audience.

The program was made up of a concerto grosso for string orchestra by Antonio Vivaldi, the Dirge from MacDowell's Indian suite, appropriately played in memory of the composer, and Tchaikovsky's fourth symphony. Olga Samoroff was the soloist who played Beethoven's fifth piano concerto. The concerto by Vivaldi is an interesting and in some portions, especially the first movement, impressive specimen of the early eighteenth century art. It has the characteristics that mark such compositions of its period: a "concertino" of several solo instruments playing in alternation with the whole body of strings; two solo violins, viola and violoncello, differently combined in the three movements. The string orchestra played with a solid and sonorous body of tone.

There was a beautiful performance of the movement from MacDowell's suite. In this Mr. Stokowski showed an admirable sense of proportion, a fine feeling for the ordering of tonal quality and balance in the orchestral timbres, and still more important, a deep sympathy with the music itself. The music was raised to its highest power of poignant eloquence in his reading. The playing of the symphony, so far as the orchestra was concerned, was a fine piece of work, carefully finished in all technical details, and wholly realizing the conductor's intentions.

### New York Press

The splendid services of the Philadelphia Symphony Orchestra, and of Olga Samoroff as soloist, were given yesterday at a concert benefit of the Edward MacDowell Memorial Association in Carnegie Hall.

Although the interest in the MacDowell colony is widespread, funds for its maintenance have not been large enough to provide facilities which are badly needed.

Vivaldi's concerto in A minor for string orchestra, with its flowing melodies and delicate rhythm, the great "Emperor" concerto of Beethoven, for piano and orchestra, and Tchaikovsky's fourth symphony were the numbers of the program.

MacDowell's own Dirge, from the Indian suite, was also played as a tribute to the composer.

The Tchaikovsky symphony, so exuberant and well-wrought, was given a spirited reading.

### New York World

More than \$3,000, it is estimated, was derived for the benefit of the Peterborough (N. H.) retreat for artists from the concert given in Carnegie Hall yesterday afternoon under the auspices of the MacDowell Memorial Colony.

Leopold Stokowski confirmed the fine impression he created last season. The Philadelphia Orchestra, under Leopold Stokowski's directing of the Vivaldi concerto in A minor for string orchestra and of the orchestral portion of Beethoven's "Emperor" piano concerto was tempered by classic breadth and dignity.

### New York Evening Telegram

A superb program, nobly rendered, was the general verdict yesterday afternoon in Carnegie Hall, when the Philadelphia Symphony Orchestra, under Leopold Stokowski's able leadership, gave a concert for the benefit of the Edward MacDowell Memorial Association.

In view of the purpose of the concert, the place of honor was given to MacDowell's Dirge from the Indian suite, Tchaikovsky's fourth symphony and the Beethoven "Emperor" piano concerto, with Olga Samoroff as soloist. Vivaldi's concerto for strings completed the program.

### New York Sun

A concert for the benefit of the Edward MacDowell Memorial Association took place yesterday afternoon in Carnegie Hall. For the purpose of creating unusual interest in this entertainment the Philadelphia Orchestra, Leopold Stokowski, conductor, was brought across the plains of New Jersey, together with Olga Samoroff, pianist, in

private life the wife of Mr. Stokowski.

The Philadelphia Orchestra is not strange to this city. Its visits have always been interesting, and under Mr. Stokowski even exciting. The playing of the orchestra was technically excellent throughout the concert. The performance of the Vivaldi concerto was accurate, well planned and commendable.

The excerpt from the admired suite of MacDowell was performed beautifully, with finish, color and with poetic spirit. This was Mr. Stokowski's highest achievement in the course of the concert. The technical excellences of the orchestra were displayed again in the symphony.

### New York Evening Post

To bring an orchestra to New York is a good deal like sending apples to Oregon. Nevertheless we have regular visits from Boston's famous organization, and irregular ones from the orchestras located in Chicago, Minneapolis, and Philadelphia. Once, indeed, Nikisch brought the London Symphony Orchestra across the Atlantic. The Philadelphians have been heard here three or four times. They were heard last night in Carnegie Hall, having come over in order to swell the funds of the MacDowell Peterborough Colony, which maintains studios and living quarters for creative workers in the several fine arts.

There have been so many variations on the "Philadelphia joke" that the subject seemed exhausted, but musicians are notoriously prolific in the matter of variations, and so, when Mr. Stokowski allowed the audience only five minutes of grace in place of the ten customary in New York, one of them remarked that presumably this was due to the circumstance that it would take the Philadelphians longer to get through the program. But in truth there is nothing dilatory in the playing of this excellent orchestra. It obeys its conductor's beat with admirable precision, and there is no lack of animation.

At its last appearance in New York there was no opportunity to judge of its ability to do justice to works of a robust, emotional quality, the program being made up of purely intellectual music. Yesterday numbers were played which sound the depths of the soul—the Dirge from MacDowell's Indian suite and Tchaikovsky's fourth symphony, and in both of them the Philadelphians came up to the mark.

Not having as yet found a Higginson, Pulitzer, or Plafie, to back it up with millions, the Philadelphia band cannot be expected in its make-up to equal the organizations endowed by them; yet it is an excellent orchestra, well balanced, and trained by an expert. In a concerto by Vivaldi (who supplied Bach with ammunition) the strings gave a good account of themselves, playing smoothly and euphoniously. This was followed by Beethoven's "Emperor" concerto in which Mr. Stokowski provided a judicious and "live" accompaniment for his wife, Olga Samoroff, who played the piano part in the true classic style, without exaggeration, with delicacy, beauty, and musically phrasing. She got much applause.

In his reading of the Tchaikovsky symphony, Mr. Stokowski took some surprising liberties with the indications in the score, but these were only details of what as a whole was an enjoyable performance of a masterpiece. The final movement, in particular, revealed a barbaric splendor and Slavic impetuosity that enchanted the audience. One could not help thinking that if the Russians, in Poland, could hear this inspiring movement, as played under Stokowski, the Germans would be utterly routed.

But the number which showed the Philadelphia Orchestra and its conductor to the best advantage was the MacDowell Dirge. This wonderful excerpt from the greatest orchestral work ever composed by an American was played with a poetic tenderness, a depth of feeling, and an exquisite delicacy of shading and coloring that must have convinced every hearer that Lawrence Gilman, in his excellent biography of MacDowell, did not exaggerate in saying that "in the overwhelmingly poignant 'Dirge' he has achieved the most profoundly affecting threnody in music since the 'Götterdämmerung' Trauermarsch." The only thing to be regretted was that Mr. Stokowski could not give the audience the pleasure of hearing the whole of the Indian suite.

At the end of the concert there was a great and prolonged outburst of applause which finally brought the players to their feet to acknowledge their share of it.

### New York Tribune

For the benefit the Philadelphia Symphony Orchestra, under the leadership of Leopold Stokowski, with Olga Samoroff as the assisting artist, were brought on, no doubt to give novelty to the occasion, the two chief New York orchestras being heard here on an average of twice a week. Mr. Stokowski is a leader of authority, force and temperament, and his orchestra an unusually capable gathering of musicians. It was to be expected, then, that they would give a good account of themselves, both in the Tchaikovsky Fourth Symphony and in the Vivaldi concerto in A minor for string orchestra, and this was what they did.

### New York Staats Zeitung (Translation)

We have to thank the organizers of a benefit concert for the MacDowell Association in Peterborough, New Hampshire, for a flying visit from the Philadelphia Orchestra under the leadership of its successful conductor, Leopold Stokowski, who already gave us last year very fine proofs of his high worth. A goodly sum was evidently earned by the association for the great hall was almost entirely filled and an extremely elegant and representative audience was present.

My impression of the orchestra was practically the same as last year. It is without doubt an orchestra of solidity and brilliance, in which one must expect from the beginning a somewhat robust tone, not that there are not many finesses and shadings, but such are developed from a somewhat more rugged nucleus than that which we are accustomed to from our orchestras and that of Boston. Mr. Stokowski is an extremely gifted and original conductor. I found sometimes in Vivaldi's A minor string concerto, among many finely felt passages, unusual things where Mr. Stokowski did not always convert me to his opinion. On the other hand, I must confess that many bold nuances in the Tchaikovsky fourth symphony, especially in the last wild movement, must be praised. There I had the feeling, "One has never heard this this way before, but it makes its effect; it is original and forceful." Also, in the first movement of the symphony, Stokowski's reading had something of inner passion which made him most interesting. The MacDowell Dirge, "In Memoriam," the conductor made extremely eloquent and in the mood, and he did this with the most simple means. The orchestra proved especially in the symphony its unusual solidity, discipline and strong sense of rhythm. I found especially fine several melting passages from the violin of the concertmaster, the finely sung cantilene of the clarinet and the elegiac tone of the oboe. The trumpets were successful in several brilliant passages, and the cellos distinguished themselves with a serious brilliancy. These are only a few impressions, to which I could add many others.

### New York Evening Mail

Once a year the Philadelphia Orchestra comes to town and gives a concert, but always with a "benefit" tag, which many have interpreted to mean "handle with care." Judged by yesterday afternoon's performance, however, both the orchestra and its leader, the youthful Stokowski, may well be taken at face value, with no thought of charity given or accepted.

The beneficiary on this occasion was the Peterborough Colony of the MacDowell Memorial Association. Aside from the playing of the Dirge from MacDowell's Indian suite, there was little to emphasize the philanthropic significance of the concert, and the interest of the audience was entirely concentrated on the work of the orchestra.

Yesterday the outstanding features of Mr. Stokowski's band were the volume and quality of its string tone. The wood-wind was adequate.

Leopold Stokowski is a conductor of extreme individuality.

### New York Herald

Only twice in the time of its present conductor, Leopold Stokowski, has the Philadelphia Orchestra played in New York, and both performances have been for philanthropic purposes.

Yesterday afternoon in Carnegie Hall it played for the MacDowell Memorial colony in Peterborough, N. H., the scene of MacDowell's summer home, which has been turned into a summer place where artists in all lines may work in favorable conditions. That many persons are interested either in the orchestra or in the colony was shown by the large size of the audience.

After presenting Vivaldi's concerto in A minor for string orchestra and the Dirge from the second Indian suite of Edward MacDowell, played in honor of the occasion, Mr. Stokowski and his men took up their principal selection, Tchaikovsky's Symphony No. 4. They will have to stand comparison with both of the local symphony orchestras, which have placed it upon this week's program. However, their presentation was one of much merit. Fine shadings in dynamics and in tone were brought out and there was a forcefulness in the playing that brought much applause after every movement.

### New York Evening World

Mr. Stokowski's orchestra is a worthy one, worthily led. It has individuality and it emits a fine, sonorous, singing tone, the strings especially commanding attention, as was shown in the Vivaldi concerto and again in the Beethoven concerto.



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## Marion Green's Chicago Recital Encomiums.

Marion Green, basso, sang a group of eight numbers, half German, the other half English (American composers). They were well chosen for his voice, and he sang them with real and moving art.—Edward C. Moore, in Chicago Journal, December 23, 1914.

Marion Green sang a group of songs with excellent interpretative feeling and vocal control. He has an unusually fine voice, knows how to make a program, and sing it with appreciation. The songs of Clara Schumann and John Alden Carpenter were especially interesting and well done.—Karlton Hackett, in Chicago Evening Post, December 23, 1914.

Particular mention must be made of his artistic interpretation of Clara Schumann's two songs.—Maurice Rosenfeld, in Chicago Examiner, December 23, 1914.

Mr. Green is so well known about Chicago that repetition of the fact that he has a sonorous voice and that he uses it well is needless. Eight songs, four of them German, four American, was a daring enough juxtaposition, but Mr. Green justified it. John Alden Carpenter's "Don't Cease" was repeated. Mr. Green might have repeated also another by the same composer, "The Day Is No More." The American songs displayed his voice to less advantage, but they had the merit of fitting the Fine Arts Theatre more comfortably.—Ronald Webster, in Chicago Tribune, December 23, 1914.

Variety was given to the program by the singing of Marion Green. This artist offered a group of no fewer than eight songs, and of these there were heard for the purpose of this review two songs by Clara Schumann and one by her husband, the immortal Robert. Mr. Green is possessed of an admirable voice and of the skill to produce his voice to the best advantage.—Felix Borowski, in Chicago Herald, December 23, 1914. (Advertisement.)

## The Elsa Fischer String Quartet.

Elsa Fischer, the young American concert violinist and ensemble player, after her return from Europe where she studied with Arno Hilf at Leipzig for two years, and with O. Sevcik at Prague for a period of three years, finally determined to devote her art mainly to ensemble playing, and in consequence founded the Elsa Fischer String Quartet.

Miss Fischer, whose lofty ideals and untiring efforts have brought this quartet to a high position in the world of music, has every reason to be proud of her achievement, as this quartet is now recognized as a valuable



ELSA FISCHER

addition to America's chamber music organizations. During the past four years the Elsa Fischer String Quartet has given concerts in New York as well as throughout the Eastern and Southern States, receiving the most flattering comments from press and public, wherever this artistic group has appeared.

The members of this organization are Elsa Fischer, first violin; Helen Reynolds, second violin; Lucie Neidhardt, viola, and Carolyn Neidhardt, cello.

## Spiering Songs Heard.

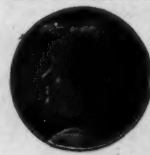
Eight songs by Theodore Spiering received their first New York hearing at the residence of Mrs. E. F. Wyman, 57 West Fifty-eighth street, on Sunday, January 3. Mme. Mariska Aldrich sang them exquisitely and evidently to the perfect satisfaction of the composer, who was present, and who shared with her the enthusiastic plaudits of a large gathering, which contained many well known singers. On the same program Lucie Collette, violinist; Mr. Richardson, tenor, and Signor Zardo, pianist, were also heard to advantage. Maurice Eisner was an artistic accompanist.

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New York City**Oratorio Tributes to Reed Miller.**

Reed Miller received warm praise from the Metropolitan critics for his appearance on December 29 with the New York Oratorio Society. "His aria, 'Behold, and See,' was delivered with real distinction," declared the Evening Mail. "Reed Miller," said the Press, "gave complete satisfaction"; while the Evening Post asserted: "Reed Miller never sang better." "The tenor," according to the Tribune, "is well equipped and sang the music with real appreciation and understanding."

In Troy, N. Y., on December 22, Mr. Miller appeared as soloist with the Troy Choral Club, and as usual gave an excellent account of himself. "Mr. Miller never sang better," said the Troy Times. "In fact, it seemed as if in the lovely aria which fell to the part of the tenor, Mr. Miller surpassed himself. His voice was in good condition and its tenderness was very appealing. The intelligence with which Mr. Miller sings is always desirable."

Another recent appearance of Mr. Miller was in Elizabeth, N. J., where he took part in a performance of "The Messiah" given by the Elizabeth Choral Society. In referring to his performance, the Elizabeth Journal maintained: "No tenor who has visited Elizabeth is heard with greater acceptance. He puts into his singing a wealth of expression. Reed Miller loves to sing, and his audience knows it. He poured into the words 'Behold, and see if there be any sorrow like unto His sorrow' a depth of feeling that made the beautiful passage sublime."

**American Pianist and Italian Pigeons.**

Sam Trimmer, the young American pianist, is seen in the accompanying snapshot, feeding the pigeons on the "Piazza San Marco," Venice, Italy.

Mr. Trimmer has but lately returned from Europe, after spending three years of study with Teresa Carreño, and



SAM TRIMMER FEEDING THE PIGEONS ON THE PIAZZA SAN MARCO, VENICE.

is playing with marked success in this country. His tour is now booking for next year. Address 57 West Eighty-second street, New York.

**Philharmonic Programs.**

On Thursday evening and Friday afternoon, January 14 and 15, at Carnegie Hall, the soloist of the Philharmonic Society will be Alma Gluck, who is to sing an aria from Mozart's "Don Giovanni," and three songs by Rachmaninoff and Rimsky Korsakoff. The orchestral numbers are Brahms' fourth symphony, Liszt's "Tasso," Dvorak's "Nature" overture and Berlioz's "Roman Carnival." Saturday evening, January 16, the Philharmonic Orchestra will give the second of its Saturday series of concerts at popular prices. Alma Gluck will be the assisting artist.

**Elsa Lyon's Engagements.**

During the Christmas holidays, Elsa Lyon, dramatic mezzo-soprano sang again in Newark, Ohio. This was her second appearance this season in that city. During this month (January) Miss Lyon will sing in Mt. Vernon, Ohio, and in Cleveland, Ohio.



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## CHICAGO BEGINS NEW YEAR WITH MUSICAL ENERGY.

Four Sunday Concerts Occur At Same Hour—Theodore Thomas Memorial Program Played by Chicago Symphony Orchestra—Summer Opera Season to Be Given at Ravinia Park—Notes and Other Mention.

Chicago, Ill., January 9, 1915.

The first Sunday in the New Year kept the musical fraternity well engaged, as no less than four concerts occurred at the same hour in various theatres and concert halls. At the Auditorium the singers of the Century Opera Company were heard in their Swan Song; at the Fine Arts Theatre, Edith Thompson, pianist of Boston, was heard in a piano recital; at the Illinois Theatre, Grace Stewart Potter, a Chicago pianist, played before a large and distinguished audience, and at Orchestra Hall, Marcella Sembrich gave her only song recital of the season in Chicago.

### CENTURY OPERA COMPANY'S FAREWELL.

The members of the Century Opera Company were heard for the last time here in a miscellaneous program. Several of the singers took opportunity to sing in another language than English (to which the Century Opera Company owes its birth) and as for the present the death knell has been sounded, several singers thought that probably French and Italian were in order for the day. On account of other concerts which took place at the same time the reviewer was able to hear but few of the artists, but their success at the hands of a top-heavy house presaged well for the balance of the afternoon. Each one of the favorite singers took his place on the program and it is with regret that many saw the departure of so distinguished a company which gave Chicago six weeks of pleasurable operatic performances.

### MME. SEMBRICH'S RECITAL.

Mme. Sembrich's program was made up of selections by Schubert, Schumann, Brahms and in her fourth group, which consisted of Russian, Polish, American and French

songs, she presented two Rachmaninoff offerings, one by Moniuszko, "The Retreat" from the pen of her accompanist, Frank La Forge, and "Ouvre tes Yeux" by Massenet. Mme. Sembrich had to give several encores after her last number and all through the course of her program added numbers were requested and granted. Years



GRACE STEWART POTTER.

may take away from a singer all or a great part of her former vocal equipment, but age cannot deprive Mme. Sembrich from being at all times and at any age essentially artistic. On that account her recital was thoroughly interesting.

### EDITH THOMPSON AT THE FINE ARTS.

Edith Thompson, the Boston pianist, well remembered in Chicago for her appearance a season or so ago at one

of the regular pairs of concerts of the Chicago Symphony Orchestra under Frederick Stock, made her debut at the Fine Arts Theatre in a piano recital. Her program was interesting and well balanced and was listened to by a small, but appreciative audience. Miss Thompson is a refined player, her touch is agreeable, sweet and mellow and her interpretation of the classics exact. She strengthened the good opinion formulated at her first appearance here in concert.

### GRACE STEWART POTTER'S PIANO RECITAL.

F. Wight Neumann who presented Mme. Sembrich on the same afternoon at Orchestra Hall, must have been surprised to see the large audience assembled to listen to Grace Stewart Potter, a Chicago pianist, who on this occasion made her public debut in recital here. Miss Potter, who is the niece of Mrs. George M. Pullmann, was probably, through that relationship, well favored by society, who occupied most of the boxes and main floor and showed its appreciation of her playing by long and vociferous applause. Miss Potter's program was divided into three groups, the first one being given to Brahms, the second Chopin and the third to Verdayne, Melcer, two numbers by Miss Potter's former teacher Leschetizky, and a Strauss-Schuett selection concluded the program.

Miss Potter revealed herself a pianist of the first order, well equipped technically as well as temperamentally. Her readings are interesting and poetic, her tone is smooth and all in all she made a very good and lasting impression. Several floral tributes were passed to the recitalist over the footlights and, through the course of her program she was asked for repetitions, and encores were added after the last number.

### TWELFTH PAIR OF SYMPHONY CONCERTS.

At the twelfth pair of concerts on Friday afternoon and Saturday evening, January 1 and 2, a Beethoven program was presented by the Chicago Symphony Orchestra under Frederick Stock, and the soloist of the occasion was Harold Bauer. The twelfth program was given as a memorial to Theodore Thomas, who died on January 4, 1905. The program was made up of the overture "Coriolanus" and the symphony No. 3, E flat. Mr. Bauer was heard in the concerto No. 4, G major. Due to other duties only the second part of the program, made up exclusively of the concerto, was heard by this reviewer. Mr. Bauer gave the work an interesting reading, as was to be expected. The soloist was superbly accompanied by the orchestra under Mr. Stock. Reaching the hall just before the intermission and at the conclusion of the symphony, the present reviewer noted the extraordinary outburst of applause bestowed upon the conductor and his men. It demonstrated anew the high esteem the public has for Mr. Stock and his orchestra, and from the tributes paid by the daily press and other musicians present at the concert it was judged that the symphony seldom has been so well played in Chicago. Orchestra Hall was completely filled.

### MABEL SHARP HERDIEN TO SING "ST. PAUL."

Mabel Sharp Herdien has been engaged to sing in the oratorio "St. Paul" at Kansas City on Tuesday, January 19, with the newly organized Choral Society there. David Grosch, formerly of Chicago and now a successful teacher in Kansas City, is director of the society.

### RAVINIA PARK TO HAVE OPERA SEASON.

Ravinia Park will have an operatic season again next coming summer. Several artists, members of the Century Opera Company, already have been engaged and the conductor will be Josef Pasternack, of the Century Opera Company.

### JENNY DUFAU'S NEW TOUR.

Jenny Dufau has just begun a new tour lasting from January 4 to March 12. During January she will give recitals in Indianapolis, Ind.; Dallas, Tex.; Birmingham, Ala., and Louisville, Ky. In February she will appear in Cincinnati, Pittsburgh and New York, and in March Boston and Philadelphia will hear her.

### ROSA OLITZKA AT MIDWAY GARDENS.

Rosa Olitzka, the Russian contralto, was heard on Sunday afternoon, January 3, at the Midway Gardens. Mme. Olitzka, who inaugurated the season of Sunday afternoon concerts at the gardens, was in glorious form and her voice was not hampered in the least by the smoking which is allowed during the concerts. She had arranged a well balanced and interesting program, rendered in her customary artistic style, and which greatly pleased the audience.

### BASSI HEARD FROM.

A New Year's greeting card from Amadeo Bassi, tenor of the Chicago Grand Opera Company, has reached this office. Mr. and Mrs. Bassi are spending the winter months in Florence, Italy.

### RUDOLPH REUTER IN DENVER.

On January 18, Rudolph Reuter, the Chicago pianist, gives a joint recital with Rosa Olitzka, in Denver, Colo., on (Continued on page 28.)

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## MINNEAPOLIS ORCHESTRA IN SEVERAL PROGRAMS.

### Emil Oberhoffer and His Players Regale Large Audiences with Finely Performed Offerings.

Minneapolis, Minn., January 4, 1915.

They say that whatever one does on New Year's Day one will continue to do throughout the whole year. We wonder what will be the musical advancement in the musical appreciation of the concert goers of Minneapolis if for a year we attend such concerts as the one given on New Year's night at the Auditorium by the Minneapolis Symphony Orchestra. It was an entire Wagner program performed in an artistic and finished manner and greeted by vociferous applause.

The program began with the Introduction to Act III and "Bridal Chorus" from "Lohengrin." This was followed by the "Tannhäuser" overture, the prelude to "Lohengrin," the "Ride of the Valkyries" and the "Waldweben" from "Siegfried." After the intermission the prelude to "Meistersinger" and the finale to "Rheingold" were played. Emil Oberhoffer directed in a masterly way, and the nuances through which he led the men were most gratifying.

The orchestra numbers were interspersed by three appearances of Julia Claussen. She was in magnificent voice and showed her artistry in the splendid way she sang the difficult Senta ballad from "The Flying Dutchman" and the "Love Death" from "Tristan and Isolde." In the group of Wagner numbers she was superb, and the songs were quite as wonderful as the rendition. These were "Im Treibhaus," "Stehe Still" and "Traume." No choicer bits of musical literature can be found than these songs, and the Felix Mottel orchestration was thoroughly appreciated. It was a wonderful concert with which to begin the year.

#### SUNDAY ORCHESTRAL CONCERT.

Leonardo de Lorenzo, flutist of the Minneapolis Symphony Orchestra, was heard in two solos, both composed by himself. The first was the andante from his "Fantasie Sentimentale," op. 5, and the second the valse de concert "Gioialita," from his op. 15. His playing showed skill, as did also his compositions. As an encore he played for flute alone an etude of Peichler's arranged by himself and including an original cadenza in which he quite captivated the audience. It speaks well for this orchestra that so many members have talent for composition, and it behooves us, too, to call attention to the fact that these compositions are put on the programs for public hearings.

The orchestra played with great regard to light and shade the overture "Freischütz." The orchestra next quite surpassed itself in the magnificent rendition it gave, under the magnetic baton of Emil Oberhoffer, of Liszt's "Les Preludes." Next followed four movements from Bizet's concert arrangement of his incidental music to Daudet's drama, "L'Arlesienne." The fine virtuosity of Richard Czerwonky, concertmaster of the orchestra, was never shown plainer than in his handling of the simple, yet effective, theme of Borodine's nocturne, which is transcribed

for solo violin and orchestra by Rimsky-Korsakow. Mr. Czerwonky's tone is always beautiful, but in this solo it was sublime. The program ended magnificently with the ponderous "March of Homage" from Grieg's incidental music to Bjornson's drama, "Sigurd Jorsalfar."

The chief soloist of the day was Albert Lindquist, tenor, of Chicago, who has endeared himself to the Minneapolis public, and this time made his third appearance here this season. He sang as an encore Verdi's "Celeste Aida," which he was forced to repeat in part, and "Che Gelida manina" from Puccini's "La Boheme." As an encore he sang the Harlequin serenade from "Pagliacci." He is a young man with a pure, clear tenor voice and a personality that shows vitality, thus it is not to be wondered at that he meets with instant success whenever he sings.

#### DEATH OF A FLUTIST.

It is a sad circumstance that in the same notice of the first solo appearance of Leonardo de Lorenzo, flutist with the Minneapolis Symphony Orchestra, we must chronicle the death of Carl Woemtpner, first flutist, who has been very ill for a number of months. Mr. Woemtpner was a

### Percy Grainger's Recital.

Owing to the popularity of the symphonies and songs of Percy Grainger, the young Australian pianist-composer, his piano recital in Aeolian Hall, New York, on the after-



PERCY GRAINGER.

noon of February 11, should prove of more than ordinary interest to music lovers, especially composers. Up to date Mr. Grainger has not decided upon how many of his own compositions he will play, but he promises a surprise to many of his friends. His first concert song, "Willow," was sung a few weeks ago at the New York debut of

splendid artist and a great favorite among his acquaintances. He will be sadly missed. His young son, Henry, has for years played second or third flute in the orchestra along with his father.

#### A BEETHOVEN CONCERT.

A large audience attended the Beethoven concert on January 5. The fourth symphony opened the program, and seemed all that one could desire, but it was in the seventh symphony, which closed the concert, that the orchestra became an inspired instrument which played as freely as if it were voicing a marvelous improvisation. The audience would not leave until Mr. Oberhoffer had bowed his acknowledgment of continued applause.

The soloist of the afternoon was Fannie Bloomfield Zeisler, whose playing of the "Emperor" concerto compelled one to wonder if a magician were not conjuring up true fire. The storm of applause compelled repeated recalls—a tribute of which any artist could have been proud, though the prevailing rule at the Beethoven cycle is that the unity of the program shall not be broken by encores.

RUTH ANDERSON.

Mrs. Frank King-Clark and made a most favorable impression.

### Demands for Charles W. Clark.

Although not a single date had been booked for Charles W. Clark at the outset of this season, for he intended to sing in England and not to return to this country before next fall, his services are being eagerly sought by many leading clubs and societies.

Among the dates booked for the near future are recitals with such important organizations as the Mendelssohn Club, of Rockford, Ill.

In March, Mr. Clark will be heard by several of the most important Eastern Colleges and Universities, the course starting with a recital at Vassar College.

Prof. George C. Gow, head of the music department at Vassar, an acknowledged authority on the art of singing and a thorough musician, is an ardent admirer of Mr. Clark, and was always found in attendance, whenever possible, at the latter's Paris recitals.

### Forsyth Pupil's Success.

Abbie May Helmer-Vining, a distinguished and well known Canadian pianist, went from Chicago to Toronto during the Christmas holidays to be coached on some repertoire pieces by her former master, W. O. Forsyth, with whom she made all her musical studies. Mrs. Helmer-Vining has played with great success in several large American cities, including Chicago, and appeared with the St. Paul Symphony Orchestra in the Grieg concerto when on tour in the West. She also has given recitals in Germany, playing in Berlin the B minor sonata by Liszt and the Chopin sonata, op. 35, and has played many recitals in Toronto and other Canadian cities. Critics all agree that Mrs. Helmer-Vining is a poetic and brilliantly intellectual pianist, her tone being rich and singing in quality.

# LUCREZIA BORI

#### Boston Post.

By Olin Downes.

#### MISS BORI AT HER BEST.

Miss Bori had appeared repeatedly, with pronounced success, at the Boston Opera House. But she had never sung in Boston as beautifully, as eloquently, as she sang certain airs by Puccini and Wolf-Ferrari yesterday afternoon.

Miss Bori was not only in the vein, musically speaking; she was in high spirits. She was playful, kittenish, on the stage, and her costume was decidedly of the mode.

Never had we heard this Puccini music sung with such beauty of tone, such characteristic sensuousness and abandon. One may or may not like the stuff, but that is the way it should be sung. Technically and as regarded tonal quality, we had never heard this young singer of celebrated talent and natural gifts to such advantage. Every tone was of the utmost purity, perfectly placed and colored, with consummate art. The voice was aglow with contagious youthful emotion.

We are not Puccini enthusiasts, yet if Miss Bori should show signs of another performance such as that of yesterday we would go very far to hear her, whatever the tune.

#### The Boston Herald.

By Philip Hale.

It is not necessary at this late date to praise the voice and the art of Miss Bori. When she first visited this city she made an impression that has been lasting, confirmed by each appearance. Again her pure

and sympathetic voice, her operatic skill, her musical phrasing, and her personality aroused enthusiasm.

#### Boston Evening Transcript.

By H. T. Parker.

Miss Bori is ripening into her young prime. Her voice has now become of exquisite and individual timbre—clear and bright without a trace of hardness; a voice sensitively answering in its coloring to every play of music or of feeling. Young beauty, fresh and soft and radiant, and young emotion, warm, quick and true, dwell side by side in it. And the beauty is the finer and the emotion the more to be felt by those that hear, because with each year that Miss Bori returns hither, more artful and expert mistress of the ways of song. She can suffuse her music with a sensuous loveliness of tone that is all fine sensibility seizing, heightening and transmitting the feeling behind. More and more the subtler artistry of song, especially in the coloring of her tones and in the upbearing, the unfolding and the spinning of her song from phrase to phrase, are at her command. A personality that seemed at first only negatively interesting to watch at play upon music and personage and drama has flowered into alert sensibilities and persuasive charms. Her Latin warmth and frankness and freedom tell only the more because they have now gained the poise of the cultivation and the artistry that know no land. Miss Bori has blossomed, as it were, in our own operatic garden.

#### The Boston Journal.

The favorite of the quartet was Lucrezia Bori, the young Spanish soprano, who has made a prominent place for her here. During the last two years she was the most welcome "guest" singer at the Boston Opera House. She must have recalled Miss Farrar to many yesterday, with her extremely modish raiment, her ingratiating personality and her artistic style of singing.

#### The Boston Globe.

Lucrezia Bori, descended from that infamous ancestor named Borgia, has already proved herself to be an amiable young person gifted above the ordinary by nature and with uncommon skill in dramatic song. Her Butterfly remains the most illusive and moving characterization of that role in voice and action observed in the five seasons of the Opera House. Yesterday she sang Manon Lescaut's air and a group of Spanish songs. Her voice is now one of rare beauty. A poignant intensity of tone gives an emotional quality to the upper register, especially in singing only of moderate loudness. Maturity of years should be allowed to give a volume to this part of the voice, for which Miss Bori can well afford to wait. The medium has clearness and flexibility. As with vocal skill so with breadth of vocal art, this young singer has made rapid advancement in the past two seasons.

Distinguished soprano, Metropolitan Opera Company, sings with great success in concert at Symphony Hall, Boston, on Sunday, December 27, 1914, as attested by the following criticisms:



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CHRISTINE MILLER.

pioneer act of being her own manager, in which she has unquestionably proved herself to be an adept.

On January 10, Christine Miller begins a series of recitals in the Middle West, many of them re-engagements for the third and fourth consecutive time. At the Iowa State College, Iowa City, January 12, she will present a representative program of songs, featuring many new "Made in America" compositions. Some of the composers represented are Ward-Stephens, Will MacFarlane, Sidney Homer, Charles Wakefield Cadman, Gertrude Ross, Horatio Parker, John A. Carpenter, James H. Rogers, Walter A. Kramer, Frank Warner and George B. Nevin. Other recitals on this tour will be given on January 13 at Waterloo, Iowa; on the 14th at Iowa State Teachers' College, Cedar Falls; on the 15th at Carlton College, Northfield, Minnesota; on the 18th at St. Mary's Hall, Fairbault, Minnesota; and at the Northwestern University, Evanston, Illinois, January 21. Miss Miller will appear as soloist with the Minneapolis Orchestra in that city, January 17.

## Rubinstein Club Musicale.

The Rubinstein Club, Mrs. William Rogers Chapman, president, will hold its third musicale of the season on Saturday, January 16, in the Astor Gallery, Myrtle and East rooms of the Waldorf-Astoria, New York. Lucy Gates of the Berlin Opera Company, who sang for the club in December, will appear also, Arthur S. Hyde, baritone, organist and musical director of St. Bartholomew's Church, and Thuel Burnham, the American pianist, who has resided several years in Paris.

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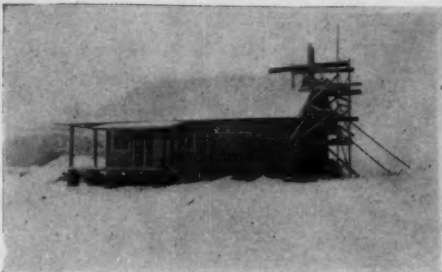
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**Maud Powell's Bungalow.**

Maud Powell has little time for rest except in summer, for during the winter she is in endless demand, this year scarcely having time to get home for a few days at Christmas before starting off again for the completion of the tour



MAUD POWELL'S NEW BUNGALOW IN COURSE OF CONSTRUCTION AT WHITFIELD, N. H.

which was begun in the early fall. But she does expect to do some resting during the summer, and the accompanying photograph shows the bungalow in which she expects to do it.

**Sorrentino in New England.**

A recent short tour in New England cities brought many flattering notices to Umberto Sorrentino, the tenor. Portland notices have been printed in the MUSICAL COURIER, and here are two from Providence and Worcester:

Mr. Sorrentino is one of the youngest stars on the operatic stage and possesses that rare combination, an artistic temperament and a sense of humor. His tenor voice is one of wide range, although the program hardly called out its best qualities. His interpretation of "Le Reve" was especially artistic, while "O Mari" and "O Sole Mio" were received with much favor.—Providence Daily Journal.

Mr. Sorrentino is possessed of an abundant fund of Italian "temperament," and is also an actor who, even on the concert stage,



UMBERTO SORRENTINO, TENOR (IN FOREGROUND) AND ALBERT BIGELOW PAINE, AUTHOR.

will not suffer you to forget that he is one. But as his acting is of a brand peculiarly his own and so persuasive as to soon break down the resistance of those who, seeing him for the first time, may not be quite certain whether his oddities are natural or affectation, he soon makes an audience his. Of the artistic quality of his singing there is no doubt, although even here there is much flavor of the unusual.—Worcester Post.

The accompanying snapshot is that of Mr. Sorrentino and the author, Albert Bigelow Paine, whose good offices aided in getting the popular tenor out of Italy. This snapshot was taken on board the steamer Re d'Italie. Mr. Sorrentino is, as usual, in the forefront, Mr. Paine holding him by the arm in protecting fashion. (Advertisement.)

**Gabrilowitsch to Repeat.**

Ossip Gabrilowitsch, the Russian pianist, is announced for another recital in Aeolian Hall, Tuesday afternoon, January 26. His program will include works of Beethoven, Schumann, Grainger, Chopin, Faure and Smetana.

**Julia Culp to Be Heard in Aeolian Hall.**

Julia Culp will give a recital in Aeolian Hall, New York, on the afternoon of January 30.

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THE MUSICAL COURIER EXTRA  
Published every Saturday by Musical Courier Co.  
Devoted to the interests of the Piano Trade.

Berlin had its 100th performance of Strauss' "Rosenkavalier" the other day.

In addition to the English music festivals at Cardiff, Norwich, and Sheffield, also the one at Birmingham now has been abandoned. It was to have taken place next autumn.

Hans Richter has had the title of Doctor Honoris Causa conferred upon him by the Prague University. It is the same title which Hans Richter recently returned to Cambridge University.

Italy is neutral in everything except the opera question. She maintains a large army of singers, and together with the dreadnaught works by Verdi, Puccini, Rossini, Mascagni, Leoncavallo, etc., sends her musical forces successfully against the operatic box offices of the world.

Via London Musical News comes the information that Isolde Beidler has withdrawn her appeal against the decision in the suit which she brought against her mother, in order to establish her rights as a daughter of Richard Wagner. "It is to be hoped that this means that the Wagners will henceforward live together in amity," adds Musical News.

Jaques-Dalcroze, head of the school of eurhythmic gymnastics at Hellerau (Dresden), has been deposed from that position for war utterances which the Saxon authorities consider offensive to Germany. The school will be carried on under the supervision of a disciple of Jaques-Dalcroze. The latter has returned to his former home at Lausanne, Switzerland.

Emil Sauer has accepted the position offered him by the Vienna Conservatory as head of the Master School of Piano Playing, in place of Leopold Godowsky, who now is in America, as he was unable to return to Vienna from Ostende, where the outbreak of war found him spending the summer. Sauer will enter upon his duties at once, and they will not be entirely new to him, for he was connected with the Vienna Conservatory before Leopold Godowsky became the head of its advanced piano department.

Dancers who have been using Beethoven, Bach, Schubert, Schumann and Chopin compositions for their terpsichorean efforts in public, succeeded in helping the cause of dancing rather than that of good music. Those composers, when they wrote in dance forms, idealized and spiritualized them, and of course (with the exception of a few Beethoven waltzes and the Schubert ballet music) did not dream that their measures ever would be used as an accompaniment to the public gyrations of legs bare and stockinged, and female figures more or less attired. There is a large repertoire of music written for dancing, so that it is not necessary to degrade classical composers for that purpose.

Tschaikowsky's music is not as moribund here as some shortsighted observers would have us believe, when it is considered that the Russian's fourth symphony was played here last week by the Philadelphia, New York and Philharmonic orchestras. In his fourth, fifth and sixth symphonies Tschaikowsky has done his best work, and it will be a long time before those compositions, fresh, melodious, original in rhythm, harmony and orchestration, lose their charm for the public. This is by means to be construed into a plea that Tschaikowsky is the equal of Beethoven or Brahms, for he is not, but he has every right to hold an honored place in the repertoire of first class orchestras, even if three performances in one week of the excellent fourth symphony

represents what the impious scoffer in the street would call "rubbing it in."

Max Rabinoff announces that Mme. Pavlowa will open at the Century Opera House on Tuesday, February 2, for a season of four weeks, giving five evening performances and Saturday matinees during that time. Pavlowa will present a number of new dances which have not been seen here as yet. Mr. Rabinoff will make these productions on the lavish scale for which he is noted.

The procession of opera singers into vaudeville continues apace. Following upon the Carl Jörn appearance at the Palace, Orville Harrold succeeds him there this week, and rumors have it that even more sensational debuts are expected to materialize shortly in the "two a day," including Emma Calvé's production of scenes and songs from "Carmen." There are many unemployed opera singers in America this season, and their connection with vaudeville was a thing to be expected under present economic and musical conditions.

Last Sunday evening there was a Carnegie Hall concert (with orchestra) of Scandinavian music. If concerts devoted exclusively to Scandinavian music may be given in New York without causing heated reproaches on the part of a susceptible daily press, why should New York concerts devoted exclusively to American music nearly always excite the resentment of the same elements in the city's morning and evening journalism? Apparently nobody knows, or is the reason the one that makes Mona Lisa smile and the Sphinx keep silent? Perhaps the Delphic oracle could have told us.

New York's arrogance in berating Chicago for allowing the Century Opera Company to founder is one of the funniest musical incidents of recent years. Since when has Chicago become the receiving vault for entertainment projects that have died in New York? The real blame for the Century disaster is that of the visionaries who started the scheme without any real knowledge of the operatic business or of what New York could support in that line. The Aborn brothers are not in any sense at fault; had they been given an entirely free hand and permitted to make cheap opera really cheap they might have made the enterprise pay. At any rate, they used to run successful opera ventures on modest lines before they became associated with the ill fated Century delusion.

### "BIS, BIS."

In the International Music and Drama we read that the real inventor of the claque was Nero, who not only put to death all who failed to applaud his performances, but also organized a legion of 5,000 horny palmed and leather lunged young men, whose duty it was to cheer and applaud the Emperor. Suetonius, as the I. M. and D. tells us, spoke of the applause for Nero as consisting of three kinds: "Bombus," or a muffled and continuous noise; "testae," which was a real hand clapping, and "imbrices," uproarious enthusiasm. The regular applause was done by striking one palm against the other, or by beating the palm of the left hand with the fingers of the right, or by striking together the backs of both hands. Finger snapping, such as is done by Spanish dancers to render the sound of castanets, was also another form of applause.

Another part of the Roman claque's duty was to shout at the appearance of Nero, "Hail! Hail! How fair thou art! Thou art August! Thou art Apollo!" In the meantime Burrus and Seneca motioned to the regular populace to join in the "enthusiasm." The I. M. and D. winds up its interesting article by asserting that there is an organized and paid claque at the Metropolitan, a thing which no one has doubted on certain occasions.



## CENTURY OPERA ACHIEVEMENTS.

The Century Opera Company, which went from New York to Chicago six weeks ago, has temporarily suspended operations, as the *MUSICAL COURIER* reported recently. It is rumored from various sources that the City Club of New York intends to resuscitate the Century organization in its present form next fall, possibly even this spring. At all events, the impression has been allowed to prevail that the Century Opera Company is not dead but resting. And it is to be sincerely hoped that such is the case. There may not be a demand at present for the performances which this company put forth—that is a question impossible to settle very definitely, for there are so many elements which go to make up the success or failure of operatic efforts in America that it is impossible to reach any fair and definite conception of the actual state of the public mind—but it cannot be denied that the Century Opera Company did give good opera and that the quality of its performances steadily improved throughout its short career. The whole ensemble was excellent and the principals were far above the average to be found in such organizations.

It will be of interest to present some statistics regarding the work of these principals and the operas given. A complete list of the operas heard is as follows: "Aida," "Bohemian Girl," "Boheme," "Carmen," "Cavalleria Rusticana," "Faust," "Gioconda," "Hänsel and Gretel," "Jewels of the Madonna," "Lohengrin," "Lucia," "Louise," "Manon," "Martha," "Madame Butterfly," "Natoma," "Pagliacci," "Rigoletto," "Romeo and Juliet," "Secret of Suzanne," "Samson and Delilah," "Tales of Hoffmann," "Traviata," "Tosca," "Trovatore," "Thais," "Tiefland," "William Tell."

The principal roles in these operas were all sung by the limited number of principals maintained in the company, and the amount of work that nearly all of them did was enormous. The attached list gives some idea of this labor, in showing the number of roles in which each principal appeared:

Gustav Bergman (18)—"Aida," "Gioconda," "Lohengrin," "Jewels of the Madonna," "Madame Butterfly," "Tosca," "Samson and Delilah," "Thais," "Faust," "Carmen," "Louise," "Boheme," "Romeo and Juliet," "Rigoletto," "Cavalleria Rusticana," "Manon," "Tiefland" and "Tales of Hoffmann."

Thomas Chalmers (17)—"Aida," "Gioconda," "Madame Butterfly," "Tosca," "Samson and Delilah," "Faust," "Carmen," "Boheme," "Romeo and Juliet," "Cavalleria Rusticana," "Manon," "Secret of Suzanne," "Pagliacci," "Tiefland," "Trovatore," "Natoma" and "Traviata."

George Everett (5)—"Romeo and Juliet," "Carmen," "William Tell," "Traviata" and "Madame Butterfly."

Lois Ewell (25)—"Aida," "Gioconda," "Tales of Hoffmann" (Giulietta and Antonia), "Lohen-

grin," "Jewels of the Madonna," "Madame Butterfly," "Tosca," "Trovatore," "Thais," "Faust," "Carmen," "Louise," "Boheme," "Romeo and Juliet," "Rigoletto," "Cavalleria Rusticana," "Manon," "Secret of Suzanne," "Pagliacci," "Tiefland," "Martha," "Natoma," "Traviata" and "William Tell."

Orville Harrold (14)—"Romeo and Juliet," "Rigoletto," "Cavalleria Rusticana," "Manon," "Pagliacci," "Aida," "Martha," "Faust," "Natoma," "William Tell," "Traviata," "Tales of Hoffmann," "Madame Butterfly" and "Lucia."

Kathleen Howard (17)—"Tales of Hoffmann," "Lohengrin," "Jewels of the Madonna," "Madame Butterfly," "Samson and Delilah," "Trovatore," "Faust," "Carmen," "Louise," "Rigoletto," "Wil-

"Louise," "Boheme," "Romeo and Juliet," "Rigoletto," "Cavalleria Rusticana," "Manon," "Secret of Suzanne," "Pagliacci," "Tiefland," "Martha," "William Tell," "Lucia" and "Hänsel and Gretel."

Beatrice La Palme (13)—"Thais," "Faust," "Carmen," "Louise," "Romeo and Juliet," "Rigoletto," "Hänsel and Gretel," "Manon," "Secret of Suzanne," "Pagliacci," "Tiefland," "Martha" and "Trovatore."

Florence Macbeth (3)—"Tales of Hoffmann," "Lucia di Lammermoor" and "Carmen."

Graham Marr (4)—"Lohengrin," "Pagliacci," "Carmen" and "William Tell."

Maude Santley (3)—"Carmen," "Hänsel and Gretel" and "Trovatore."

Myrna Sharlow (2)—"Carmen" and "Hänsel and Gretel."

Helen Stanley (10)—"Tiefland," "Thais," "Natoma," "Traviata," "Madame Butterfly," "Boheme," "Carmen," "Pagliacci," "Aida" and "William Tell."

Henry Weldon (8)—"Romeo and Juliet," "William Tell," "Lohengrin," "Boheme," "Aida," "Philemon and Baucis," "Evocation des Monnes" and "Faust."

Albertina Rasch (4)—"Carmen," "William Tell," "Jewels of the Madonna" and "Aida."

(This does not include the complete record of the Chicago season, which has not yet come to hand.)

### OSSIAN'S BARDS.

No one can believe that the poems of Ossian could have been written under the blue and sunny sky of Italy. Only the winds from the cold North Sea and the sombre twilights under the gray clouds of Scotland and the adjacent shores of Ireland could have fostered the wild and mournful muse of the son of Cona. What a difference there is between the warmth and glowing color of a Spanish story or an Italian romance and the following gloomy epic from Ossian:

Such were the words of the bards in the days of the song: when the king heard the music of their harps and the tales of other times. The chiefs gathered from all their hills, and heard the lovely sound. They praised the voice of Cona; the first among a thousand bards. But age is now on my tongue, and my soul has failed. I hear, sometimes, the ghosts of bards, and learn their pleasant song. But memory fails on my mind; I hear the call of years. They say, as they pass along, why does Ossian sing? Soon shall he lie in the narrow house, and no bard shall raise his fame. Roll on, ye dark brown years, for ye bring no joy in your course. Let the tomb open to Ossian, for his strength has failed. The sons of the song are gone to rest. My voice remains like a blast, that roars lonely on a sea-surrounded rock, after the winds are laid. The dark moss whistles there, and the distant mariner sees the waving trees.

About this time President Wilson feels like a prima donna when her opera contract enters upon its final year. Will the impresario renew? Has she pleased the public? With President Wilson the impresario is the Democratic party and his audience the people. From now on the President may be expected to give his best performances.



SOME OF THE CENTURY OPERA COMPANY ARTISTS.

Left to right, top row: Maude Santley as Carmen, Century Opera Company (Photo copyright by Mishkin Studio, New York); George Everett, Boston Opera Company; Florence Macbeth (Photo by Claude Harris, Ltd., 122 Regent Street, W., London); Henry Weldon, Century Opera Company (Photo copyright by Mishkin Studio, New York). Middle row: Louis Kreidler; Albertina Rasch, Prima Ballerina, Century Opera Company; Helen Stanley (Photo by Matzner, Chicago, Ill.); Kathleen Howard. Lower row: Myrna Sharlow as Mimi in "La Boheme" (Photo copyright by the Dover Street Studios, London); Morgan Kingston as Don Jose in "Carmen", tenor, Century Opera Company (Copyright by Mishkin Studio, New York); Beatrice La Palme; Gustav Bergman.

William Tell," "Aida," "Gioconda," "Hänsel and Gretel," "Cavalleria Rusticana," "Martha" and "Romeo and Juliet."

Alfred Kaufman (23)—"Aida," "Gioconda," "Tales of Hoffmann," "Lohengrin," "Madame Butterfly," "Tosca," "Samson and Delilah," "Trovatore," "Thais," "Faust," "Bohemian Girl," "Carmen," "Louise," "Boheme," "Romeo and Juliet" (Friar Lawrence and Capulet), "Rigoletto," "Manon," "Tiefland," "Martha," "Natoma," "William Tell" and "Traviata."

Morgan Kingston (10)—"Aida," "Lohengrin," "Tosca," "Samson and Delilah," "Carmen," "Boheme," "Cavalleria Rusticana," "Pagliacci," "Traviata" and "Trovatore."

Louis Kreidler (27)—"Aida," "Gioconda," "Tales of Hoffmann" (Dr. Miracle, Coppellius, Daper-tutto), "Lohengrin," "Jewels of the Madonna," "Madame Butterfly," "Tosca," "Samson and Delilah," "Trovatore," "Thais," "Faust," "Carmen,"



### MUSIC NOTES FROM PARIS.

J. F. Delma-Heide, war correspondent of the *MUSICAL COURIER* in Paris, or rather, correspondent during war times, reports as follows:

"For four months Paris has deprived herself of music, but now she seeks in it a consolation and a strengthener in the terrible grief which oppresses so many hearts. A great musician has said that in all music there is a note of melancholy, deep down at the uttermost root base if you will, but there it is and springs up in our hour of need to sustain and console.

"At this moment nearly all our orchestras are at the front, united against the invader. Fraternally, the Associations Colonne and Lamoureux united here on Sunday last under the double direction of MM. Chevillard and Pierné at the Salle Gaveau, to raise drooping hearts.

"The national hymn of each of the four Allies was first on the program. There was not a silent voice when Chevillard gave the "Marseillaise." The audience and orchestra roused to the highest pitch of patriotism, sang and played as never before.

"Albéric Magnard, César Franck, Mackenzie, Rimsky-Korsakow—these men's works spoke to the listeners, and more than one noted the absence of German music, and pondered thoughtfully the question of subsequent concerts.

"Behind the Opera these latter days, great furniture vans have been seen to accommodate the retreat of 'banished' opera scenes and properties. The swan boat from 'Lohengrin,' the 'Walküre' horses, the 'Parsifal' and 'Siegfried' trappings, etc., all are relegated to the Emporium of Things Not Wanted, and there, too, the 'Rhinegold' lies dull and lustreless in disuse.

"Paris, 'Ville Lumière,' who will dance to please, sing to please, even though her heart bleeds from tragic blows, has opened her theatres to give sustenance to her 'esprit Parisien,' as necessary to her as the daily bread which is the staff of life. The programs were appropriate to the circumstances. 'Horace' was given at the Théâtre Français; at the Opéra-Comique 'The Daughter of the Regiment' was presented, which shows up the good humor of the French trooper. One of the actors cleverly introduced the word "Boches" in one of his lines and scored finely. When the 'Marseillaise' was played the entire house applauded enthusiastically.

"So in spite of the mourning and hard trials of the present time, Paris once again, as in those tragic hours of her history 'when the Republic danced to the sound of cannon,' proves that she can and will show an heroically smiling face to the world.

"From *La Liberté*, I translate this:

"The Académie des Inscriptions et Belles-Lettres after a long discussion in private audience has just decided (twenty-eight votes against six) that the German members shall not be struck off the rolls. So after two months' reflection, this academy has separated from the four others which with it form the Institut de France. It is regrettable that this decision should have been taken in private audience. We should have liked to know the arguments which decided the German partisans. Of all societies of savants, surely that of the Fine-Arts should have solemnly protested against the crimes committed and approved by the German intellectuals. Special guardians of the monuments of the past, glorious monuments of art and history, the Academy of Inscriptions et Belles-Lettres ought to have shown their indignation at the destruction of the University of Louvain, the venerated stones of Rheims, of Arras and of Ypres.

"A fitting inscription could be affixed by the academicians on the walls of the ravaged cities: 'Here, the barbarians passed, sowing horror in the civilized world.'

"Can it be that the study of cold antiquities dries up the heart and destroys a normal mentality? Is it true that pride of knowledge is the downfall of

common sense? We hope not. Whatever may have happened to the so-called German savants, we trust we may not be deceived in the Académie des Inscriptions et Belles-Lettres."

### LOS ANGELES LOOKING UP.

In the fair city of Los Angeles, Cal., things are beginning to boom musically with even more gusto than has marked the tonal doings of that community for the past few years. Of course, some of the increased activity is due to the coming Federation Biennial and American Music Congress, but antedating that brilliant dual event Los Angeles will have placed several other big musical achievements to its credit.

Early in this year Beethoven's ninth symphony is to be heard there, performed by the Los Angeles Symphony Orchestra, with the assistance of the Ellis, Lyric and other local choral clubs.

Manager Fred Blanchard, of the Los Angeles Opera Association, which will present Horatio Parker's \$10,000 prize opera, "Fairyland," on July 1, has just received a gift of \$25,000 (presumably from the Los Angeles City Council) as an aid toward the fund being raised for the production of the work. The balance of the amount required practically is complete, having been subscribed last year. Little remains to be done, therefore, in the way of raising money for the large enterprise.

Plans for the Congress for the Encouragement of American Music, which is to be a part of the convention of the Women's Federation of Music Clubs, are about settled upon definitely, and in addition to the literary and oratorical features there will be two orchestral programs and three or four chamber music recitals. From various sources the *MUSICAL COURIER* has gleaned reliable details regarding the compositions to be heard, and these will include Chadwick's tone poem, "Aphrodite," Busch's "Hiawatha," two movements from Foote's "Omar" suite, Farwell's "Mountain Vision," for piano and orchestra (with Ethel Leginska as the soloist), Smith's "Prince Hal," and pieces by Oldberg and Eric Delamarter. The prize winning symphony will be heard and also some important choral work (not yet chosen) on one of the evening orchestral programs, with the winning chamber work on an afternoon program. Theodore Spiering is down for a violin recital, Walter Spry and Ernest Kroeger are to do solo piano playing and chamber music with the Brahms Quintet, of Los Angeles. Two well known singers (to be selected soon) will appear in programs of American songs. Cadman's new piano sonata is scheduled for performance (first in America) by Claude Gotthelf, a pupil of Lhevinne. Adolph Foerster's piano trio and Stillman-Kelley's quintet are other numbers on the programs.

Among the speakers at the congress will be Oscar Sonneck, Tali Ezen Morgan, Mrs. Jason Walker, Leonard Liebling, George W. Andrews, Mrs. Francis Clark and others. The composers expected to attend and conduct and perform their own works are Carl Busch, Charles Wakefield Cadman, Adolph Foerster, George Chadwick, Ernest R. Kroeger, Horatio Parker, Arne Oldberg, etc.

The foregoing information is confined only to the congress concerts; the federation convention is sure to provide an equal wealth of material. Altogether the tonal festivities spread over ten days, winding up with the premiere of Parker's "Fairyland."

From July 29 to August 1 there will be held in Los Angeles also the first saengerfest of the Gross Pacific Saenger Bund, comprising all the German singing societies of the States of California, Arizona, Oregon, Washington, Montana and Idaho. Thirty-six singing societies (male, women's and mixed choruses), with approximately 1,500 singers, will be in attendance from the coast alone, while 300 are expected from Chicago and as many from Texas.

In the prize singing contests the golden prize cups donated by the Emperor of Germany and one by

the Emperor of Austria will be competed for by the societies of the Bund, while cash prizes are to be given to competing societies outside of the Gross Pacific Saenger Bund. Siegfried C. Hagen and Henry Schoenefeld are the musical conductors, and the Los Angeles Symphony Orchestra under Adolf Tandler probably will assist.

Soloists of international reputation will be engaged; three monster concerts with massed choruses, one matinee for women's and mixed choruses and one prize singing matinee will be given. The musical programs are of exceptional order and contain some of the most effective German male chorus compositions and German folksongs.

The Shrine Auditorium, with a seating capacity of 6,000, has been engaged as a festival hall, and will be enlarged and acoustically improved.

The city of Los Angeles, recognizing the musical and educational worth of this undertaking, has donated \$20,000 to the Saengerfest fund.

The president of the festival is Charles F. L. Richter, well known as the former president of the Northwest Saengerbund, and he possesses a large measure of experience in the arrangement of Saengerfests. Siegfried C. Hagen has the duties of secretary, and Ernst Rudolf is chairman of the Music Committee.

### THE SLIPS IN "SIEGFRIED."

In spite of the general vocal excellence of the "Siegfried" performance at the Metropolitan last Saturday afternoon, January 9, the mechanical slips on the stage merit severe condemnation.

The names of the stage manager, Loomis Taylor, and the technical director, Edward Siedel, were given on the program, but which of the two is responsible for the errors of judgment and of execution noted upon this occasion, it is for the director to say. These errors were numerous and very disturbing, and it is impossible to speak with unrestricted praise of a complete manifestation of perfect art when these evident deficiencies are present.

It is not desired to be hypercritical, but perfect art consists of a perfect ensemble and this was here absent. The flashing light which is to accompany the Wanderer at his entrance and exit was poor and unimpressive, the fire glow in the last act did not work properly, the strings by which the motions of the bird and the dragon were controlled were thick, white cords, plainly visible, and the one attached to the bird was badly handled (and hung down loosely for some moments in imminent danger of getting tangled up in Siegfried's legs), the sound of Siegfried's horn came from a point far removed from where Siegfried was blowing his dummy, the dragon was half out of sight behind bushes and must have been entirely invisible to every member of the audience seated on the left side of the house, the cloud curtains at the change of scene in the last act became separated so that a broad band of white light was seen between them, and the reflection of the orchestra lights shone on gauze on which these clouds are painted, marring its intended transparency.

Does the managing director of the Metropolitan Opera House not see these things? They ought to be corrected, and it will be impossible to speak truthfully of the "great Wagner performances" at this theatre until they are.

Mme. Schumann-Heink, who was billed to appear in a song recital at Orchestra Hall, Chicago, on Sunday afternoon, January 9, was unable to keep her engagement (as our Chicago office reports) because of a severe cold and the prohibitive orders of her physician. Acting under the same advice she has cancelled all engagements for the next two weeks. Her Chicago recital has been postponed until April 4.



### INSIGNIFICANCE.

In all ages of the world's literature are to be found writers who have left on record their opinion of the insignificance of human affairs in duration and extent beside the awful distances and unmeasured periods of the universe. If every infant did not arrive on earth well filled with self importance and serenely ignorant of the vastness of its surroundings, the human race might long ago have ceased to take the least interest in occupations so trivial and in a life so short. A wholesome modicum of self esteem is of undoubted value, especially to the young, and it is safe to say that young musicians are plentifully dowered by the generous hand of nature with this great incentive to enterprise. Unfortunately, however, self esteem makes its possessor set too great a value on the troubles and disappointments of life. None of us likes to lose pupils or engagements or positions of value. And yet the highest rank possible on this earth is insignificant in comparison with the solar system. Our glorious sun itself appears but as a tiny speck, or is invisible, to some of the wan fixed stars that shine in countless thousands all around us.

Voltaire's amusing and philosophical tale "Micromegas," is founded on a comparison of dimensions of our earth with an imaginary planet revolving around Sirius. We translate a few of the introductory sentences:

In one of the planets revolving round Sirius lived a youth of great intelligence, whose acquaintance I had the honor of making when he made his last journey to our little ant hill. He was called Micromegas (i. e., the little great one), a name which is very appropriate to all great people. He had a stature of eight leagues, that is to say, 120,000 feet.

Here the mathematicians, a class of persons of public utility, will take up their pens to discover by calculation that since Mr. Micromegas, inhabitant of the country of Sirius, is 120,000 feet from head to foot, whereas we denizens of the earth average hardly more than 5 feet, and since our globe is 9,000 leagues in circumference, they will find, I aver, that the world which produced him must have a circumference exactly 21,600,000 times greater than our little earth. Nothing is simpler. . . . His Excellency's height being what I have said, all our sculptors and painters will agree that his breadth may be 50,000 feet round. . . . His nose, being one-third of his handsome face, and his handsome face being the seventh part of his handsome body, it will unquestionably follow that the nose of the Sirian is 6,333 statute feet in length, and a trifle over.

The rest of the tale is intended to show the comparative insignificance of human ideas and occupations.

At the end of the story we read that "the Sirian once more took up the little mites (men) and addressed them again with great kindness, though he was a little disgusted in the bottom of his heart at seeing such infinitely insignificant atoms puffed up with a pride of almost infinite importance." (R. B. Boswell's translation.)

Since Voltaire's day science has accumulated much evidence to prove still further the insignificance of the "little mites."

Astronomy tells us that the nearest fixed star is almost 230,000 times as far from us as our sun, which is about 92,000,000 miles away. Sirius is estimated to be about six times as far off as the nearest fixed star.

Returning from our dizzy flight of imagination into an inconceivable space, we contemplate our bauble earth again with humbled pride. A map of our earth shows two hemispheres. A small spot on the eastern hemisphere of the map is called England. If we then take a map of England we shall find off the south coast a small spot called the Isle of Wight. How humiliating it is to our self importance to be told by an authoritative English engineer and mathematician that every man, woman and child in the world today could comfortably stand on the Isle of Wight.

Now, let us scatter throughout the world this population of the Isle of Wight. Put many millions of them in China, and nearly as many in India.

Sow them plentifully in Africa and the islands of the sea. With the few million left, people Europe and America. Teach them all the arts and crafts and occupations under heaven. A small portion of them will be musicians, and some of these musicians will be puffed up with their importance! What would Micromegas think of them?

One does not need to be a Micromegas to see how relatively unimportant the woes and worries of musicians are. Philosophy, of course, brings very little consolation to the man who actually suffers. We know that it is useless to ask a man to contemplate the grandeur of the Alps or the Himalayas when he has a cinder in his eye. But that does not make the cinder of any less insignificance beside the mountain.

The troubles of musicians, however, are seldom physical. Most of them are purely mental exaggerations of wounds to self importance.

Moral—reduce the self importance.

There was an ancient musician who by no means thought too highly of himself, if report speaks truly. His words are to be found in the Eighth Psalm:

"When I consider thy heavens, the work of thy fingers, the moon and the stars, which thou hast ordained; what is man, that thou art mindful of him?"

### ANOTHER POST MORTEM.

Opera in English has had a bad set-back in the financial failure of the Century Opera Company and its poor support from oversupplied opera patrons. Much already has been said and written on the topic, yet the real reason seems to have been neglected or overshadowed.

To the Chicago representative of the MUSICAL COURIER, George Hamlin, in an interview, stated that "Only when star casts do opera in English will the public be interested enough in the movement to buy seats, and until then the giving of operas in English will be a failure. Good translations also are needed," added Mr. Hamlin; but like the other experts, Mr. Hamlin missed the real issue in the closing of the season at the Auditorium.

F. Wight Neumann, for over twenty-five years impresario in Chicago, said to the MUSICAL COURIER's Chicago representative that "the publicity department of the Century Opera Company was responsible in no small measure for the big deficit," and added that "the advertisements in the daily papers were far too small and on that account were given poor positions in the 'musical attractions' advertising columns of the various dailies in Chicago."

Mr. Neumann ought to know, and without doubt he put his finger on the wound, in the opinion of our Chicago representative, who says, furthermore: "Though the reviewers proclaimed far and wide the homogeneous ensemble of each and every performance, they also invariably referred at the head of their columns to the smallness of the attendance, or would say that many seats were left vacant, etc. Here, indeed, the Aborns and their lieutenants were at fault. To paper a house nightly is costly, but to give out passes on an opening night has been the rule among opera managers not only in Chicago, but elsewhere too. Had the Auditorium been packed to its capacity at the initial performance of the Century Opera season here another tale might be told now. People flock where others go, and those who read that boxes were empty would not buy box seats later in the season.

"Likewise, buyers of stalls when informed that the pit nightly was only half occupied, remained away and bought tickets for other attractions. There are in Chicago three theatres which during the same period played nightly to sold-out houses, one only a block away and the two others on the Rialto, so the Messrs. Aborn should not blame hard times for their financial failure, but rather should ascribe it to the lack of publicity of the right kind,

which was at no time in evidence and to which I attribute the closing of an eight weeks' season after a hard fought six weeks' stay in our windy midst."

### AUSTRALIAN INDIFFERENCE.

Not long ago the MUSICAL COURIER reprinted an Australian interview with Harold Bauer, wherein that pianist "roasted" the Antipodean country unmercifully. In answer to our comments on the Bauer interview, the Sydney and Melbourne Theatre Magazine says in its recent issue:

Harold Bauer's outspoken review of the situation musically in Australia, as given in an interview to the Theatre Magazine before he left for America, has naturally attracted attention in the United States. Summarizing these statements, the New York MUSICAL COURIER declares that they reveal that the Australian myth is exploded. But there never was any Australian myth to those who know what little appreciation of real music exists in this country.

Australia offers an excellent field to any charlatan who gets on to the housetops and proclaims his own merit in blantly loud voice. But for the artist who places art above his own selfish interests, this is a cold, unresponsive country. If he is too modest to brag about himself, and too big and honest a man to put trashy music into his programs, he may travel through the commonwealth severely unrecognized by all save a few, and sadly out of pocket as the result of his concerts.

The latest of the artist tours to meet disaster in Australia were those of Mme. Nordica and (by his own admission) of Harold Bauer. It is strange that a land so far off the beaten track as the Australian Commonwealth, and one so intelligent and progressive, should not be overjoyed to receive the visits of well known artists and to patronize their concerts liberally. Of course, it is not desirable that trashy music be performed at serious concerts or that an artist brag about himself, but while he may be expected to keep up the tone of his programs, there is no reason for his manager to keep silent regarding the merits and reputation of the attraction he is exploiting. Perhaps the whole question in Australia is one of advertising. The Theatre Magazine and the other Australian music and theatrical papers should educate their local concert managers in the fine and useful art of extensive advertising when there is something really good to offer to the public. The public does not resent having its attention called to such matters; however, it does resent eventually—with all due respect to the opinion of the Theatre Magazine—the proclamations of the charlatan who from the perilous elevation of the housetops bawls forth the merit of his musical wares.

### SPALDING IN CHAMBER MUSIC.

Albert Spalding purposes to give two recitals of violin chamber music at Aeolian Hall, Thursday afternoon, January 14, and Friday afternoon, January 22, with André Benoist at the piano. These occasions, which will show the Spalding executive talents and musicianship in a field which he has touched upon but lightly in his previous public appearances here, offer the following characteristic programs:

#### FIRST RECITAL.

- |                           |                      |
|---------------------------|----------------------|
| Sonata in G.....          | John Alden Carpenter |
| For piano and violin.     |                      |
| Suite in E major.....     | John Sebastian Bach  |
| For violin unaccompanied. |                      |
| Romanza in A minor.....   | Robert Schumann      |
| Romanza in A major.....   | Robert Schumann      |
| Rondo brillant.....       | Franz Schubert       |
| For piano and violin.     |                      |
| Andantino Quietoso.....   | César Franck         |
| Scherzo Giocoso.....      | Albert Spalding      |
| Berceuse.....             | Albert Spalding      |
| Caprice XXIV.....         | Paganini-Spalding    |

#### SECOND RECITAL.

- |   |                 |
|---|-----------------|
| Sonata in A.....                          | Brahms          |
| For piano and violin.                     |                 |
| Andante and allegro for violin alone..... | Bach            |
| Sonata in E.....                          | Corelli         |
| Concerto quasi fantasia in F minor.....   | Albert Spalding |
| Old Bruin.....                            | Cecil Burleigh  |
| What the Swallows Told.....               | Cecil Burleigh  |
| Spanish Dance No. VII.....                | Sarasate        |
| Spanish Dance No. VIII.....               | Sarasate        |



# VARIATIONS

BY LEONARD LIEBLING

## Restoring Musical Confidence.

Members of the Aschenbroed'l and Musical Union, who have been singularly listless and dejected of late, are urged not to despair. Relief and succor are in sight, and the future looms bright, bubbling and frothy, as it were. For those orchestral players who have not seen it as yet—although the adage has it that good news travels fast—the attached advertisement, displayed in all the New York dailies last week, is offered in charitable fraternalism:

### TO THE PUBLIC!

The undersigned Importers of Beer herewith beg to announce that they have received via Neutral Ports, regular consignments of Bohemian and Bavarian Beers since October, and furthermore beg to state, that usual shipments of their respective importations are provided for, so that they will have sufficient quantities to supply all demands.

### Statements to the Contrary Are Without Any Foundation

AUGUST LUCHOW	Importers of	Wuerzburger Hofbrau and Original Pilsner.
A. H. MEYER CO.	"	" Actienbrauerei zum Loewenbrau, Muenchen, Alt-Pilsener Brauhaus.
R. NAEGELI'S SONS	"	" Pilsner Weltbrau, Coburger Hofbrau, Muenchner Kindl.
VICTOR NEUSTADTL (Inc.)	"	" Aussig-Pilsner, Muenchner Franziskaner, Erstes Kulmbacher, Pilsener Actien Brauerei, Culmbacher Sandlerbrau, "Humbler" and Wuerzburger Buergerbrau.
FR. HOLLENDER & CO.	"	"

## Important Opera Criticism.

From the New York Times (front page, second column) of January 10, 1915: "As the large audience was coming from the Metropolitan Opera House last night after the special performance of 'Carmen' for the French Hospital, those who were near the corner of Thirty-ninth street and Seventh avenue saw a young woman clad in an evening gown covered by a long blue opera cloak halt her silk-hatted escort. Her proceedings made it plain that something was wrong with one of her evening slippers. They hastened on again, but as the couple crossed Fortieth street, the woman halted, reached down, and took off her right slipper. Taking her escort's arm, she hastened along the pavement of Seventh avenue for half a block in her stockinged foot until they came to a waiting limousine.

"The woman in the blue opera cloak hopped in, followed by her escort, the footman slammed the door, and the automobile dashed off. In spite of many curious glances, none of the crowd of opera-goers found out who was the modern Cinderella who had lost her slipper very nearly at midnight."

## Dum Dumming the Ding Dongs.

If the Belgian carillons about which so much sentimental fuss is being made, were as badly out of tune as most of the bells that chimed New Year greetings to the citizens of this town recently, then the German destruction of the brazen musical pests is a thing to be devoutly thankful for. To our way of thinking, the lowest form of music making is that produced by bells of any description.

## A "Parsifal" Parody.

R. C. Trevelyan has published a dramatic satire called "The New Parsifal," and pokes some clever fun at the work and the mystic rites indulged in by many of those who go to hear it. While there is no room for copious quotation here, an excerpt will suffice to show the general style of the parody, designed to throw Mamma Wagner and son Sig into seventeen various kinds of fits. The situation is that of Percival (Parsifal) arriving with his traveling companions, the archeologist, the literary man and the journalist. Klingsor has made a false Grail, exactly like the new one, so as to prevent the stealing of his authentic property. Here is his bidding prayer to the initiated idiotic crew:

"Let nought save holy and reverent words, precious and Grail-worthy locutions.

Flowerlike and delicate phrases alone be spoken today in our hearing,

And to these our mystical rites let none draw near but the exquisite and pure

In spirit and taste; yea, far from our midst be expelled and shamefully ejected

All museless, dark, uncivilized souls, Belial's vulgarian offspring.

Stage managers and censors, pedagogs, editors, stylistic reviewers,

Art critics and dealers, billionaires, Marinettists, Chantrey-bequestees,

Dons, Strindbergsonians and Straussists, virtuosial musical agents,

Professional owls and clerical moles, book worms, loud Puritan asses,

All they who delight not in Pater's prose, nor in Max Beerbohm's revelations,

Who scoff at post impressionist art, and presume to demand of a picture

Perspective or sense, and who prefer Pentapolitan scruts, New Machiavorellis.

To a tenebrous James, who find salvation in Nivinsky-Strajinsky-Scriabine;

To all such I proclaim, O children of darkness and wrath, pack hence and profane not

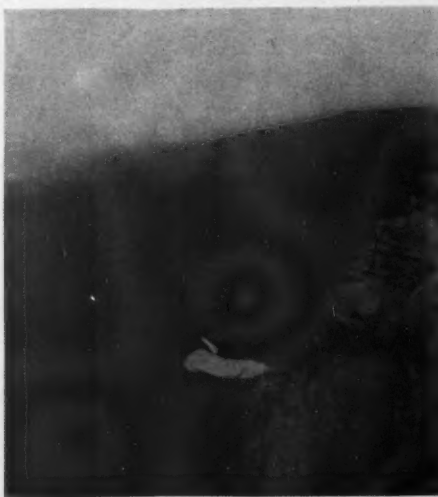
Our pure Dionysian orgies! Avaunt, foul brood! But ye, my beloved ones,

Your choral dances again weave round the divine Grail's mystical altar."

## When Covent Garden Opens.

Londoner (groping his way through the darkened streets). "Hang it. Here I've been sitting all evening in

*Sforzando Strepitoso.*



*Sostenuto Gioioso.*  
RUDOLPH GANZ'S ELEVATED ART.

a pitch black auditorium to hear music by that Hun, Wagner, and now I've got to bark my shins all the way home because of that barbarian Zeppelin. Damn the Germans, anyway."

## Dousing the Glim.

Covent Garden will have to banish the fire scene in "Walküre" and use a lump of coal for the Rhinegold.

## Rays of Consolation.

American composers will be interested to hear that the price of radium has been reduced to \$40,000 per gram.

## Godowsky in the Home.

It is stated that a certain Spanish family of seven persons has 164 fingers. Let no one say after this that the Godowsky arrangement of Weber's "Momento Capriccioso" is unplayable.

## Middle Register O. K.

No, Grimhilde, we did not say that the tenor gave a

gripping portrayal of the agonies of Cavaradossi; we wrote distinctly, "gripping portrayal."

## Suitable to the Times.

London musical news announces that it is thinking of compiling a new musical directory suited to these martial times. Some of the revised definitions are to read as attached:

*Adagio*, very slow and deliberate. The Allies' method of the offensive. In such movements it necessarily takes a long time to reach the *Fine*, but we shall get there all the same.

*Anticipamento*, anticipation. The system of counting one's chickens before they are hatched—a popular pastime in Teutonic circles.

*Asprezza*, roughness, coarseness, harshness. A term well understood in Belgium.

*Attacca subito*, attack suddenly. The German mode of declaring war. It is, however, often succeeded by a *Fuga impropria*, an irregular flight.

*Basta*, sufficient. What the Prussian Guards appear to have had.

*Bombardon*, a term now obsolete, except in the case of Germany's treatment of neutral and undefended towns.

*Cattedrale*, a cathedral. The smallest thing a Hun can hit with certainty, having the additional advantage that it cannot hit back.

*Clausula falsa*, ending in a foreign key or part. The march of the Russians to Berlin is expected to end in a *clausula falsa*.

*False relation*, a term which explains itself. It is now analogous to "cousin-German."

*Lontano*, distant, a long way off, as, for instance, Lontano a Tipperary, the new National Anthem.

*Non molto allegro*, not very quick. A favorite appellation in reference to the dash to Calais, the occupation of Paris, and the overthrow of a certain contemptible little army.

*Retrogrado*, going backwards. The German form of advance. Amongst other alterations to the map of Europe, the Kaiser is thinking of changing this to *Petrogrado*.

*Rubato*, robbed. A popular mode of treatment by Teutonic invaders of chateaux.

*Scozzese*; Scottish. E.g., Londra Scozzese, a musical form very unpopular just now among the German trenches.

## The Theatres of War.

(From Town Topics.)

The Bills—"Horror," "Grief," "Desolation."

The Authors—Sir Edward Grey and Herr von Bethmann-Hollweg.

The Stage Directors—Generals Joffre, Von Hindenburg, Dankl, French, and Grand Duke Nicholas.

The Heroes—The soldiers.

The Walking Gentlemen—Kings George, Albert, and Peter, Czar Nicholas, and Emperors Franz Josef and Wilhelm.

The Villains—The enemy.

The Leading Lady—The Queen of Belgium.

The Comedians—George Bernard Shaw and the war reporters of the daily papers.

The Wings—Right and Left.

The Flies—Aeroplanes and Zeppelins.

The Critics—The stay-at-homes.

The Audience—The neutrals.

The Deadheads—The fallen.

The Box Office Support—The public, as usual.

## Musical Strategy.

"Let me write the war songs of a nation," warbles Beau Broadway in the Morning Telegraph, "and you may take all the hard fighting at the front and welcome."

## Getting to the Top.

Rudolph Ganz says that he has not had as hard a time climbing the pianistic ladder as he experienced recently when he made a mountain ascent near Salt Lake City, Utah. The accompanying snapshots show Ganz's sure touch and his excellent equipment for pedalling.

The Western papers, by the way, admire Ganz for his sane manner and appearance as much as they do for his pianism. This was in the Los Angeles Times not long ago: "Ganz looks quite a bit like the pictures of that great financier, Jay Gould, and he goes at his piano playing in much the same fashion that the money king must have gone after the control of the Erie Railroad. With fingers of limpid steel he overcomes the seemingly insurmountable difficulties of Busoni's improvement on Bach, and essays Chopin's sonata in B minor with a fearless abandon which results in an utterly unique interpretation."

## Unabbreviated Opera.

A friend of mine has thought out a novel idea to make "Haensel and Gretel" one of the reigning sensations at the Metropolitan. He suggests a cast headed as follows:

Haensel .....Leo Slezak  
Gretel .....Clara Butt



**Pianistic Concentration.**

At a dinner given by The Bohemians to Josef Hofmann last Sunday evening, it is reported that among other pianists present were Leopold Godowsky, Harold Bauer, Ernest Schelling, Carl Friedberg, August Fraemcke, Rafael Joseffy, Ernest Hutcheson, Mark Hambourg, Clarence Adler, etc.

**War's Terrors.**

From London Truth, December 16, 1914: "The King and

Queen left Buckingham Palace on Thursday afternoon for Sandringham, accompanied by Princess Mary. Tea was served in the train. The King and his suite had some pheasant shooting on three days through the preserves in and around the park, and a number of wild duck were killed near the lake."

**Who Started the Century?**

When the Aborns issue their Black Book let timid operatic guarantors beware.

**MAUDE KLOTZ, LYRIC SOPRANO.**

**Celebrated Young Singer Who Enjoys Wide Repute as Vocal Artist.**

To the "younger set" of New York's musical colony of professional vocal artists, belongs the fascinating original of the photograph, which adorns the cover of this issue of the MUSICAL COURIER. As photographs often have an elusive way of doing, so those of Maude Klotz, never do her justice and give an impression of more years than honestly belongs to this young singer, who has not yet reached her twenty-fifth birthday, but who notwithstanding enjoys already an established, enviable reputation among American lyric sopranos.

For Maude Klotz has been before the public continually in concert, recital, oratorio and with festival societies since her professional debut at the Ocean Grove (N. J.) Auditorium, July 11, 1911. Her appearance at that time was followed by an immediate re-engagement for a second, two weeks later, when several thousand people again applauded her heartily.

In February, 1912, a joint recital with Pasquale Amato, baritone, of the Metropolitan Opera Company, brought her many direct engagements.

One striking instance of Maude Klotz's ability to win her audiences immediately is shown in this excerpt from the Minneapolis Sunday Tribune, March 30, 1913, written of the soprano, when she was not yet two years advanced in her professional career: "The assisting soloist this afternoon will be Maude Klotz . . . whose voice so charmed Wendell Heighton, manager of the orchestra, that he engaged her for the concert recently given in Washington, D. C., by the Minneapolis Orchestra. She made such a sensational success in Washington, that she was immediately engaged for the home season." Following that same concert with the Minneapolis Symphony Orchestra, Dr. Victor Nilsson, in the Minneapolis Journal, gave Maude Klotz this appreciation: "Miss Klotz's first number, the 'Un Bel Di,' aria from 'Madam Butterfly' was sung with competent artistry. Well received, Miss Klotz responded with extras, Dell' Acqua's 'Chanson Provençal' and the 'Mia Picciarella' aria from Gomez's opera 'Salvator Rosa.'"

Last spring three festival associations, i. e., Fitchburg, Mass., May 21; Keene, N. H., May 22; and Columbus, Ohio, May 25, within six days, had an opportunity to hear Maude Klotz.

From many press tributes to Maude Klotz from East and West, the Buffalo Courier critic seems to have given one of the most comprehensive and accurate estimates: "The occasion served to introduce an artist new to Buffalo, Maude Klotz, a charming lyric soprano, who took her audience by storm. Although in the first flush of her youth, she is a singer who commands respect as well as admiration for the artistic quality of her work.

"Nature has endowed her with every qualification for a successful career on the concert stage. Her voice is beautiful, pure and crystal clear, and she uses it with the musical intelligence that comes from the best of training, as well as deep study. Not the least valuable of her assets is her attractive personality and the thing we call charm." The Buffalo Times likewise eulogized her work with the Guido Chorus in that city after this manner: "Like a lone star glittering in the dark expanse of the mighty firmament, was the clear, bright voice of Miss Klotz against the somber and subdued background of the choral tone in Gelbke's 'Jubilate Amen.' Miss Klotz by her first appearance in this city created a most favorable impression. Her voice is well schooled, of resonant timbre and is guided by good judgment." In reference to different appearances Maude Klotz has been lauded thus by various members of the press:

"Maude Klotz had a real ovation and her singing was the hit of the concert."—New York Press.

"Her success in the musical world is assured."—Philadelphia North American.

"A voice of much sweetness and clarity as flexible as a bird's, apparently."—Washington, D. C., Star.

"A vocalist of power."—Worcester (Mass.) Gazette.

"A fine knowledge of her art."—Syracuse Journal.

Oscar Saenger, the always busy operatic coach and vocal teacher has taken the time and trouble to give his opinion of Maude Klotz—an invaluable tribute from a man, who

is a teacher of eminent artists—which is herewith reproduced:

Though its exceptional clarity and carrying quality may easily mislead one into believing it a dramatic soprano, the voice of Maude Klotz is pure lyric in quality, with a range from low G to E above high C, and it is unquestionably one of the most beautiful lyric sopranos on the American concert stage. It is very flexible and Miss Klotz possesses remarkable power to color it to suit the moods of her numbers. It is so perfectly placed that she renders the most difficult arias with little apparent effort, while her diction at all times is superb.

Born interpretive ability and power of conception are also among this young artist's great assets. Her absolute sincerity in study, and serious purpose in all matters pertaining to her art, are reflected in her singing, for no song is too small to receive thorough consideration before she gives it to the public; and when she sings her whole soul is in her song. One critic very aptly says of her, "Miss Klotz knows and lives every one of her numbers."

I have repeatedly urged Miss Klotz to prepare for an operatic career, but the opera seems to hold no charms for this young singer, and it is most probable that for the next few years she will confine

1915-16

**MISS FARRAR**  
**MADAME MELBA**  
**MR. KREISLER**  
**MR. PADEREWSKI**

**DIRECTION:**  
**C. A. ELLIS**  
**SYMPHONY HALL**  
**BOSTON**

herself to the concert stage, despite the fact that, in my opinion, she has a personality and talent which would bring her great success in opera.

Brains, refinement and thorough musicianship are the dominant factors of her art, and these, combined with rare vocal gifts and a most attractive personality, make her, in my opinion, one of the greatest of our younger sopranos, and an artist who, in maturity, will occupy one of the highest places in the realms of music.

Dated: March 9, 1914.

OSCAR SAENGER.

Like all serious artists Maude Klotz is an indefatigable worker and close student. Every day finds her devoting herself to various phases of her work. At present she and her accompanist, Walter Kiesewetter, are deeply engrossed in German Lieder.

But "all work" is not Maude Klotz's ideal. Summer and vacation periods find her as alert and thorough a recreationist as she is hard worker when the time demands. To "rough it" on her big sloop yacht, White Wing, of which she is also the captain, is one of her pet summer diversions.

Maude Klotz is now conceded by musical authorities a place among America's great concert sopranos. So it seems fair to assume that in her full maturity this singer will occupy one of the prominent places in the realm of music.

**Emma Calvé in New York.**

Emma Calvé arrived in New York on Monday, January 11, from Europe.

**A CHANCE FOR NEWARK COMPOSERS.**

**Local Girl Soloist at May Festival to Sing Work of Local Composer—Newark Musicians' Club Gives Monthly Musicales—Plans Under Way for Public Concert—Music Notes.**

Newark, N. J., January 11, 1915.

More than once has it been said by some unpatriotic musician that a music festival little benefits the local musician and usually does more harm than good. When such persons consider the results of such a series of concerts as a source of entertainment, as a means of education and even as a profitable commercial enterprise, it is more than likely that a different view will be taken. However, when to these features is added the fact that a local girl singer is to be chosen by competition and the successful contestant is to sing the work of a local composer, all doubt as to the advantages of a music festival must necessarily be forgotten.

A Newark musician is to be given a splendid opportunity of offering to the Newark public one of his or her compositions. On the first Wednesday night in February at the weekly rehearsal of the Newark Festival Chorus, a local girl vocalist is to be chosen by competition, the successful singer to appear on "Concert Night," May 6, on the same program with Frieda Hempel and Fritz Kreisler.

At a meeting of the Advisory Committee of the Newark Music Festival Association, held last Friday afternoon, in Lauter Hall, it was decided that the local soloist shall sing as one of her numbers the work of a local composer. Every musician of Essex County is to be given an opportunity of competing for this honor. The compositions, however, must be original and written for either contralto or soprano voice. All compositions must be sent to the office of the Newark Music Festival Association, 593 Broad street, on or before March 1; a composition already published will not be considered. The Newark Advisory Committee will be the judges. Composers are urged to orchestrate their work, if possible, as an orchestra of one hundred musicians will perform it; if the composer can not do this, however, the Advisory Committee will have it done.

Next Wednesday evening, January 20, the entire Newark Advisory Committee will attend the weekly rehearsal of the Newark Chorus and speeches will be made by various members. A voice-seeking campaign is now on foot and splendid results have been accomplished. Some of the members of the Festival Association, as well as members of the Jersey City Chorus are also expected to be present at this time.

**NEWARK MUSICIANS' CLUB MEETING.**

Last Saturday evening, January 9, the Newark Musicians' Club held its monthly meeting at the home of Mrs. C. A. Bradin, 232 Belleville avenue. An excellent program was offered and one thoroughly enjoyed by all present. It was as follows: Piano duet—"Sakuntala Overture" (Goldmark), Mildred Allen and Katherine Eymann; soprano solos—"Down in the Forest" and "The Winds Are Calling" (Landon Ronald), Nan Biggin; violin solos—"Indian Lament," G minor (Dvorák-Kreisler) and "Pierrot Serenade" (Randelger), Edwin Wickenhoefer; piano solos—"Au Printemps" (Moszkowski) and "Valecnik" (Smetana), Laura Stucky Biggin. Frank C. Mindnich and Alexander Berne were the accompanists. Following the meeting the usual informal reception was held.

It has been decided to postpone the first public concert of the club, which is to be held in Wallace Hall, until Tuesday evening, March 9. A splendid program is now being arranged and advance tickets will soon be offered for sale. A detailed announcement of the concert will appear in the next issue of the MUSICAL COURIER.

The following new members were added to the club at this time: Anita Day, Mr. and Mrs. Spaulding Frazer, George Kuhn, Mrs. E. A. Baumann, Edward Griesenbeck.

**MUSIC NOTES.**

The first concert this season of the Newark Symphony Orchestra will be held in Wallace Hall, next Monday evening, January 18. Arthur Walsh, violinist, and Mildred Potter, contralto, will be the soloists.

The twenty-fifth anniversary of C. Wenham Smith as organist of the Temple B'nai Jeshurun, Newark, was celebrated on Friday evening, December 25, and Saturday morning, December 26, last. Mr. Smith was presented with a purse of gold in appreciation of his long and faithful service.

The next weekly rehearsal of the Jersey City Festival Chorus will be held Thursday evening, January 14, in the Lincoln High School. A full attendance is expected. The next rehearsal of the Newark Chorus will be held in the Central High School, High street near Central avenue, on Wednesday evening, January 13. T. W. A.



## EATING FOR VOICE.

Its Relation to the Larynx as the Instrument of Voice.

By STEWART W. TUFTS, M.D.

(Synopsis of first article, December 9. The necessity for a scientific method of controlling the marked variations in vocal results which occur as a result of the effect of food upon the voice. "Eating for Voice" was defined as a method of adjusting the diet of the singer so as to enable the larynx to give uniform and superlative results at any time desired. In its subtleties it is equal to the art of singing itself, and requires the same individual teaching. This is a distinctly new achievement of science.)

The instrument of voice is usually thought of as the larynx alone, but it is an interesting fact that if the larynx could be operated after the parts above it were cut away, it would give forth no sound at all. This is a simple evidence of the fact that the instrument of voice includes not only the larynx but all of the resonating cavities above it, namely the cavity of the pharynx, mouth, post-nasal space, nose and the accessory sinuses. It might be said, also, to include the chest cavity because under right conditions of breathing the tone is influenced by it as a resonator. This combination of parts really makes an instrument of considerable size. It is all lined with a delicate and highly vascular mucous membrane which secretes an astonishing amount of fluid; for instance, the nose and pharynx secrete as much as sixteen ounces in a day, this mucous being so thin, however, that it is evaporated in the air on its passage to the lungs, and under normal conditions there is practically no residue. All the different classes of food and varying amounts of the same, affect this large area of mucous membrane either to keep it in a normal condition, or through errors in the diet and disturbances in digestion, to cause congestion, various degrees of inflammation, and troublesome changes in the density of the mucous which is constantly being secreted for its lubrication.

The science of "Eating for Voice" classifies the relation of all foods and their results to the condition of this intricate and extensive area, and defines the meaning of all the variations of its mucous secretion, whereby abnormal conditions of secretion can be diagnosed and corrected by adjustments in diet.

It must be emphasized, at least to the student, that the larynx is a musical instrument—the most marvelous of all instruments, capable of millions of variations of tone color, and in comparison with any other instrument, a miracle of

action. It is operated subconsciously by a complex of muscles and nerves, with blood flowing continually through its arteries, veins and capillaries; in other words, the larynx is a living instrument. The vocal cords are composed of muscular fibres and elastic tissue, covered with a delicate moist mucous membrane, and depending for their efficiency upon lubrication and nourishment derived from the blood.

These delicate fibres and tissues are influenced to extremes of action by many causes, the chief of which is the effect of food which produces so many unexpected changes in the action of the larynx that, to the singer who does not know how to eat for voice, the larynx is virtually a trick instrument. In this respect he is in much the same predicament as a violinist who possesses many instruments ranging from very good to bad, and when he wishes to play chooses one of them while blindfolded. The chances are that half the time he finds himself playing with a poor instrument. Again, "eating for voice" may be likened to stringing and tuning a violin. What kind of work could the artist do if he carelessly or ignorantly selected strings which were of poor quality and either too thick or too thin? This is analogous to what the singer experiences if he has not learned how to live and sing by scientific methods.

David Bispham has strongly emphasized this comparison in a recent article in *The Etude* as follows: "A \$20,000 Stradivarius would be worthless if placed in a tub of water, and a larynx that earns from \$500 to \$1,500 a night is equally valueless when saturated with the poisons which come from intemperance and unwise living."

No one can properly appreciate this subject unless he has systematically tried the following experiment: Wait for positive hunger, then eat a very large dinner and test the voice every hour, in regard to ease of production, quality and strength, until severe hunger is again felt, say in about ten or twelve hours. Try singing, both fortissimo and pianissimo, such an amount each time that the voice will not be fatigued at the end of the experiment. Such an experiment will convince the most skeptical of the extremes of effects which food has upon the voice.

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### Beethoven Society Musicales.

At the third musicale of the Beethoven Society, Mrs. James Daniel Mortimer, president, the following furnished the program: Eugene Cowles Male Quartet, consisting of Roy Steele, tenor; Horatio Rench, tenor; George Fleming, baritone; and Eugene Cowles, bass. Margaret O'Hearn, contralto; Herma Menth, piano; Rena M. Lazelle, soprano. Arthur Clyde Leonard was the accompanist.

"In Absence," Buck; "Mammy's Lullaby," Spross, arranged from the Dvorák "Humoresque," were the quartet's programmed numbers, to which others were added as demanded encores.

"April Weather," Rogers; "A Lament," Helen Hopekirk; "Brown Bird and Rose," Thomson, were Margaret O'Hearn's numbers, which served to disclose a voice of lovely quality and one well used.

Herma Menth gave pleasure in three piano solos: "Il Legende," Liszt; "Cradle Song," A. Hanselt; "Blue Danube Valse," Schulz-Erlet.

Rena M. Lazelle was heard in the old French "Maman dites-moi," Thomas' "Le Baiser," Lemaire's "Vous dansez, Marquise," the Mozart aria of the "Queen of the Night," from the "Magic Flute," "A Little Maiden Loves a Little Boy," Clough-Leigher; "A Boat Song," Ware; "Welcome Sweet Wind," Cadman. Her voice is sweet and flexible and she sings with much musical intelligence.

Eugene Cowles, bass, was the one name which stood out conspicuously on the program, because of his long and varied experience in bass roles before the American public. Mr. Cowles sang two numbers of his own composition: "A Greek Girl," "Summer of the Heart," and Schubert's "Der Wanderer." To these he added among his encores his own "Beneath the Willow" and "Forgotten" (by request). It is scarcely necessary to add that Mr. Cowles' numbers were especially well received by the Beethoven members.

A duet by Miss Lazelle and Mr. Rench, "Passage Birds' Farewell," Hildach, concluded a pleasing program.

This musicale was given Saturday afternoon, January 9, at the Astor Gallery, Waldorf-Astoria, New York.

### Mme. Claussen Sings in New York.

Julia Claussen, contralto of the Chicago Grand Opera Company, sang two groups on the program at the Carnegie Hall, New York, Sunday evening concert of the American-Scandinavian Society, January 10.

"En Sang" ("A Song"), Harald Fryklöf, and "Spinaria" ("Spinning Song"), from the opera "Den Berg-



JULIA CLAUSSEN.

tagna" ("The Spirited into the Mountain"), Ivar Hallström, were her orchestrally accompanied numbers, at the conclusion of which numerous spontaneous recalls to the platform evidenced that Mme. Claussen's lovely voice, ingratiating personality and understanding of the art of vocalization had won the unstinted admiration of the good-

ly number present. Some especially delightful, pure and strong high tones accompanied these numbers. Her group of songs to piano accompaniment (Frank Bibb was at the piano) served to increase this impression, each in its own way as it called for dramatic intensity—low toned reverence, breadth of phrasing, piano or full tone, or joyful abandon. These were the songs: "Molnet" ("The Cloud"), Emil Sjögren; "Var Stilla" ("Be Still"), Hugo Alfvén; "Efteraarstormen" ("Autumn Storm"), Grieg, and "Till Majdag" ("May Day"), Peterson-Berger.

New York musicians are familiar with the beauty of Mme. Claussen's voice and art and hence her metropolitan appearances are events of interest to lovers of good singing.

### Kate M. Lacey Interviewed.

Kate M. Lacey, of Columbus, Ohio, manager of the "Quality Concert Series," and of musical events in general, was in New York for a few days last week and gave some interesting details of her work to a representative of the *MUSICAL COURIER*.

Columbus is a thriving and enterprising city and has opportunity to hear the most of the great artists who are available. This season has not been as bad in Columbus, as other cities have reported it to be with them. Miss Lacey has had to cancel no dates because of insufficient support. There has been but one cancellation among her advertised list of artists, that one being Burmeister, who was detained abroad on account of the war. This date was filled by Albert Spalding.

Columbus has no symphony orchestra of its own, but is supplied with music of this nature by frequent visits of the Philadelphia, Minneapolis, Cincinnati and New York Symphony orchestras. Victor Benham is to be the soloist this season with the last named orchestra.

There has been some agitation for the organization of a permanent opera company in Columbus, or at least an opera company that would give a few weeks of opera each season, but Miss Lacey declares herself as being disinclined to associate herself in a managerial way with any such undertaking, in the success of which she has no faith. She believes that such endeavor can only succeed when made a social function or fad, and doubts if that could be done in Columbus.

One of the remarkable organizations of Columbus is its permanent chorus, the Oratorio Society, of 250 voices, under the direction of W. E. Knox. Mr. Knox is a Welshman, a carpenter by trade, and organized this chorus and has conducted it for many years without remuneration of any kind, even going down into his own pocket at times to support it. This year's concert will be given with the assistance of Clarence Whitehill, Lambert Murphy, Margaret Keyes and the Chicago Symphony Orchestra. The chorus has been in existence for fifteen years, and gives an annual May festival.

Prof. A. R. Barrington, professor of music at the Ohio State University at Columbus, also directs a chorus, the membership consisting of about 300 students.

Columbus has its composer, Oley Speaks, an American composer, one of the much abused clan. And, wonder of wonders, this one is not abused at all, but is making money—actually making money!—with his compositions. According to Miss Lacey, he lives in fine style and has no other source of income—so it will be seen that Columbus has produced one of the seven wonders of the world.

### Cordelia Lee Heard in Little Theatre Recital.

Cordelia Lee gave a violin recital at the Little Theatre, New York, Thursday afternoon, January 7.

Miss Lee played the Tomaso Vitali "Chaconne and Variations"; the Lalo "Symphonie Espagnole"; "Praeludium and Allegro," Pugnani; "Caprice Viennois" and "Tambourin Chinois," Kreisler; caprice No. 20 and No. 24, Paganini.

The young violinist disclosed the same characteristics as heretofore in her New York recital and concert appearances. These have been reviewed frequently in these columns and do not call for repetition here.

She was greeted by a friendly audience on this occasion.

### Ina F. Grange Locates in New York.

Ina F. Grange, who has been the accompanist at the Vannini School of Singing in St. Paul, Minn., which is under the direction of Mrs. F. H. Snyder, has located in New York.

### Aborns Independent.

The Messrs. Aborn announce that they will head an organization of their own next season to give grand opera at popular prices.



### Some William Hinshaw Activities.

As those of many another artist, William Hinshaw's plans for the present season had to be rearranged owing to the war now going on in Europe. Engaged for guest appearances during the entire season at various European opera houses, Mr. Hinshaw had just completed his twelfth performance of Wotan at the Wagner Festival in Berlin when war was declared and brought his engagement, which called for twenty-four performances, to an end.

It was shortly after this, while still in Berlin, that Mr. Hinshaw was approached by several American vocal students who had heard his operatic performances and who asked him to give them lessons. When he finally consented to do this he found that conditions abroad made America seem a more desirable place, and so he returned to this country bringing with him a class of about ten pupils which has since increased considerably and numbers among its members some exceptionally beautiful voices.

In addition to his teaching which has come to him as an honor quite unsought, "the genial baritone" has been filling several concert engagements in and around New York despite the fact that he had made no plans for concerts here this season. A recent appearance was at the Christmas Eve concert of the Freundschafft Society, when he sang four songs of Fritz Juergens entirely new to this country, and he scored decidedly. Other successful appearances of Mr. Hinshaw have been at the Mozart Society musicale, January 2, and the Bradley-Martin benefit concert at the Ritz-Carlton.

On February 20, Mr. Hinshaw is to be soloist at the People's Symphony concert, Carnegie Hall, and during the same month will appear at one of the Biltmore musicales.

### Germaine Schnitzer in New York Concerts.

Germaine Schnitzer, the young pianist who played with the New York Philharmonic Society last week, is to appear again with that orchestra on January 27, on the same program with Mme. Schumann-Heink. The program of the concert is attached. Miss Schnitzer has been engaged also for one of the Biltmore Morning Musicales on April 9, and for the Haarlem Philharmonic Society concert, which is to take place at the Waldorf-Astoria Hotel, April 15.

This is the above mentioned program:

Suite, L'Arlesienne No. 1.....	Bizet
Concerto in E flat, for piano and orchestra.....	Liszt
Germaine Schnitzer.	
Overture, Tannhäuser.....	Wagner
Symphonic poem, Les Preludes.....	Liszt
My Heart Ever Faithful.....	Bach
Sei Still.....	Raff
Our Father.....	Krebs
Agnus Dei.....	Bizet*
Mme. Schumann-Heink.	
*Katharine Hoffmann at the organ.	
Violin obligato by Maximilian Pilzer.	
Rakoczy March.....	Berlioz

### Helen Stanley's Southern Tour.

During her engagement with the Century Opera Company, Helen Stanley sang for the first time in English, "Madame Butterfly," Mimi in "Boheme," Nedda in "Pagliacci," Micaela in "Carmen" and Mathilda in "William Tell." The gifted and versatile soprano closed her engagement with the company in Chicago on January 3, according to the arrangement made last fall. On January 12, she begins her Southern concert tour in St. Joseph, Mo., appearing thereafter in Wichita, Kan., on January 13; Houston, Tex., January 13; Dallas, Tex., January 18; Fort Worth, Tex., January 19; Austin, Tex., January 20; Waco, Tex., January 21; Marshall, Tex., January 22; and January dates in Des Moines, Ia., Omaha, Neb., and Lincoln, Neb.

### Artists at Harrison-Irvine Tea.

Jessamine Harrison-Irvine gave on Sunday, January 3, her musical tea in honor of Lila Robeson, of the Metropolitan Opera Company; Thuel Burnham, of Paris, and Arthur Albro, the Russian tenor. A program of excellence was rendered by such artists as Adele Laeis-Baldwin in modern classic songs; Charlotte Lund in new Italian songs. Mary Helen Brown, the American composer, was at the piano for her latest compositions sung by Frederick Gunther. Gordon Hampson played four new piano selections by Miss Brown.

The attractive studios were crowded with a brilliant assemblage from the social, artistic and musical world.

### Dr. Carl, Serato and Caruso at Bagby Musicales.

Dr. William C. Carl was organist at the 128th musical morning in the Bagby series, Waldorf-Astoria Hotel, New York, January 11, playing organ obligati to Caruso's and Serato's numbers. Everyone knows an organist can easily spoil or make the success of a number, having under his fingers

the "King of Instruments," and the way Dr. Carl played the instrument lent dignity and effectiveness to everything. The sustained accompaniment to the classic Vivaldi "Chaconne" for violin, followed by wonderfully human voiced accompaniment effects in the encore, a Schumann bit; the fine climax, aiding Caruso splendidly in "Ingemisco," from the Verdi "Requiem," and the dramatic "building up" in the closing number, "Agnus Dei," by Bizet, all this brought the organ to the forefront, giving the throng which attends the Bagby musicales a new sensation. Serato's violin playing brought encores, and as to Caruso's singing, nothing new can be said; on this occasion he sang songs by Schubert, Schumann, Chapi, Alvarez, a French folksong, and a popular Italian song, revealing his usual gorgeous tones.

### Ida Gardner in "The Messiah."

A real "Messiah" contralto was recently heard when Ida Gardner sang with the Columbia University Choral Society and the Brooklyn Oratorio Society, Prof. Walter Henry Hall, conductor, and with the Montclair Choral Society, Clarence Reynolds, conductor. The enthusiasm aroused by her rendition of the contralto solos indicates that Miss Gardner's successes were very definite and will undoubtedly result in many oratorio engagements. She emphasized the marked contrast between her arias, gave variety of tone color, and delivered them with splendid style.

Miss Gardner has just resigned her position at Carnegie Hall, New York, where she has been soloist at the Free Synagogue Services held by Rabbi Wise, to accept a position at St. Andrew's Church, West Seventy-sixth street.

On February 8, Miss Gardner will sing at Olean, N. Y., which commences her Western tour extending to Kansas and Missouri. February 12, she is to be the soloist with the Wichita (Kan.) Symphony Orchestra; February 13, she will give a recital at Wichita, Kan.; February 15, a



IDA GARDNER,  
Contralto.

recital at Mt. Carmel Academy; February 16, a recital at Kansas City; February 18, one at Chicago; February 21, at Buffalo, and February 22, at Cleveland.

### Warford Busy in Morristown, N. J.

After the lull in musical circles during the holiday season the Warford School of Music again will set the ball rolling with three affairs scheduled for the current month. Next Friday evening Claude Warford, the director of the school, and W. Ralph Cox, one of the faculty, will give a joint recital of their songs, presenting Catherine Bryce, soprano, and Carl Rupprecht, baritone, as the interpreters.

The following Friday evening, three Warford students, Martha Voigt, pianist, Minnie Lamberts, soprano, and Warren Morgan, baritone, are to give the regular monthly concert. Friday evening, January 29, the third of the "Artist Series" concerts will be given by Beatrice Harrison, cellist, and Reinald Werrenrath, baritone, under the Warford School auspices.



One of the sensations of the season was the recital of

## Mrs. Frank King-Clark

who is available for concerts, recitals for the present season and the next.

On the occasion of her New York debut in Aeolian Hall, Dec. 8, 1914.

Mr. Henderson, in the New York Sun—

She came here without any preliminary heralding and without any undue ceremony walked quietly yesterday afternoon into a place among the best concert artists before this public.

Mrs. Clark is a splendid illustration of what a devoted pupil can get from an accomplished and faithful teacher. She has a remarkably beautiful natural voice of uncommon character. It is a mezzo soprano, with a strongly marked contralto quality and is particularly well suited to the duties of a song recital.

Her tone production is almost perfect. From the bottom of its scale to the top this voice sings every tone in the same place. Not one falls into the back of the throat; all are forward, smooth, round and clear. Hence the "registers" are perfectly equalized. Mrs. Clark has breath support which will be the envy of many ill-trained singers and she phrases with breadth and ease. Her tones are easily sustained and graded in her long phrases, and at no time yesterday did she seem to have exhausted her breath resources.

Her enunciation is of the first order in all four of the languages in which she was heard. She sang all her vowels purely in every part of her scale and indulged in no violent modification. She formed her words neatly and without interference with her tones. There was no difficulty whatever in understanding the text of her songs.

Her singing, however, cannot rest upon its admirable technique alone. For that reason it is pleasant to add that while she did not display any great depth of emotion she showed a fine mastery of style, fastidious taste, delicate and sometimes tender sentiment, and touches of archness and fancy.

Mr. Aldrich, in the New York Times—

Mrs. Clark has a contralto voice of power and not a little richness of quality; it is most agreeable when it is not used powerfully, and in mezza voce and piano it has real charm. Even more than the voice is her artistic use of it. It is admirably poised, admirably responsive to her demands upon it, free and spontaneous in emission and in its modulation to all degrees of power. Her breath control is unusually ample, and this, with the discernment and artistic intelligence that govern her singing, enables her to achieve beautiful results in phrasing.

The program that Mrs. Clark presented yesterday showed that she has a real command over a large variety of styles.

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## CHICAGO.

(Continued from page 16.)

which occasion he will play three groups of classic and modern pieces and a number of novelties.

## WALTER SPRY MUSIC SCHOOL NOTES.

Walter Spry gave the program of the opening interpretation class this month. Schubert, Schumann, Saint-Saëns and Chopin were the composers represented, and the class present was large and enthusiastic. Among the pupils who are to play later this month is Irene McClung, who will give an entire program. She is a sister of Alice McClung, who studied several years with Mr. Spry and is now pianist in the Skovgaard Concert Company.

The school will give three Saturday afternoon programs this month, introducing as new members of the faculty Minnie Fish-Griffin, soprano, and James Whittaker, pianist.

A new choral society will be formed, which will begin rehearsals the first Friday evening in February at the school.

A normal course for violin teachers will be given by Hugo Kortschak, beginning February 11, and continue ten weeks. This is the first course of its kind offered in Chicago to violin teachers.

## ORCHESTRA'S THIRD "POP."

The third popular concert given by the Chicago Sym-

phony Orchestra occurred at Orchestra Hall on Thursday evening, January 7. An enthusiastic and sold out house was on hand and enjoyed hugely the overture to Nicolai's "Merry Wives of Windsor"; the slow movement from Mozart's G minor symphony; the Bizet suite from "L'Arlesienne"; the Goldmark "Rustic Wedding Symphony"; the Schumann "Traumerei," which was played as an encore after the overture to "Der Improvisator," by D'Albert; Hans Christian Lumbye's "Dream Pictures"; the Dvorák "In the Spinning Room," and the waltz from the "Vienna Woods." Harry Weisbach, concertmaster of the orchestra, played beautifully his solo in the introduction to the Saint-Saëns oratorio "The Deluge." These concerts, which were inaugurated last season and which are popular not only by the music rendered, but also in price, should in another season be given weekly. As it is, another sold out house is already expected at the fourth concert, which will take place on Thursday evening, January 28. Needless to say that at the third concert Mr. Stock and his men were acclaimed to the echo by a class of people, who really showed appreciation for the music and its interpreters.

## ARTHUR ALEXANDER WILL NOT APPEAR JANUARY 25.

Due to Mrs. Alexander's illness, Arthur Alexander, the well known tenor, now on the Pacific Coast, will not appear at the Tiffin musicale on Monday morning, January 25, as previously announced. Alice Verlet, soprano, will make her Chicago debut on this occasion under the same

auspices, and Rudolph Reuter, pianist, has been substituted for Mr. Alexander for this appearance.

## FROSOLONOS' RECEPTION.

Last Monday afternoon and evening, January 4, Mr. and Mrs. Antonio Frosolono gave a reception at their new home, 4318 Oakenwald avenue. A musical program was given, and a luncheon followed the musicale. The house warming brought forth a large and select gathering. Among the soloists who took part may be mentioned Theodore S. Bergey, tenor; Mrs. Bergey, pianist, and Mrs. Frosolono, soprano.

## BUSH CONSERVATORY NOTES.

Violet Bourne, the wonderful child pianist, and pupil of Julie Rive-King, of Bush Conservatory, scored such a tremendous success in her recital on December 11 that another recital has been arranged for, to be given some time during the month of February. This child has all the virtuosity of a matured artist and has been pronounced by many musicians as the greatest living talent among pianists.

There will be a "Sonata Evening," Friday, January 15, at the Bush Conservatory recital hall. The program will consist of sonatas for violin and piano played by Guy Herbert Woodard and some of the students of his ensemble class.

The school of expression of the Bush Conservatory, which is under the direction of Mae Julia Riley, will give a studio recital in the Bush Lyceum, Saturday afternoon, January 16, at 3 p. m.

## SOMETHING CHICAGO NEEDS.

One of the most interesting events of the new year is the organizing of the new club of artists, musicians, painters and sculptors. This will be called the Chicago Artists' Association, and will hold its initial program Tuesday afternoon, January 12, in the Florentine Room at the Congress Hotel. In New York the association of artists has been very successful and beneficial, and has brought about a mutual bond between the artists that is broadening and helpful to the community at large, and of special interest to everyone who has the welfare of educational advancement at heart. This association will be open to men and women, to artists, and to a student membership which will take the form of a junior club, and which will reap the benefits of the concerts and exhibitions which will be given.

A number of the most prominent men and women of Chicago are taking an active interest in the project, and some of the greatest artists will be represented in the club.

The first program will be given by Charles W. Clark, baritone; Mme. Sturkow-Ryder, pianist, and Jessie deVore, violinist. The officers of the Chicago Artists' Association are: President, Mrs. J. E. Thorndike; first vice-president and chairman of the program committee, Mrs. L. E. Yager; recording secretary, Mrs. W. E. Babler; corresponding secretary, Mabel Corlew Smidt, and treasurer, Mrs. S. W. Meadows. Georgia Kober will have the chairmanship of the junior club, and the board of directors include Mrs. Louis Didier, Mrs. Alexander Reitz, Tina Mae Haines, Luella Ohrman, Georgia Kober and Mme. Sturkow-Ryder. At the opening program Karleton Hackett will give a short talk, and there will be a reception at which the officers of the club will act as hostesses.

Among the guests of honor will be Rosa Olitzka, Edgar Nelson, Arthur Dunham, Mrs. J. R. Custer, Mrs. Geo. R. Carpenter and Charles W. Clark.

## JENNETTE LOUDON IN LECTURE-RECITAL.

Jennette Loudon, pianist and member of the Beethoven Trio, delighted a large gathering on Wednesday evening, January 6, when she appeared in recital under the auspices of the Kenosha Woman's Club. Miss Loudon explained each selection on the program and was warmly applauded. She met with her customary success.

## LEVY AND SÉBALD IN SECOND OF SONATA SERIES.

The second of the sonata series to be given by Alexander Sébald, violinist, and Henriot Levy, pianist, will take place on Tuesday evening, January 26, at the Little Theatre. The series of Tuesday sonata evenings by these two excellent artists proved a big success at their inauguration and another large audience is expected to be present.

## SYMPHONY CONCERTS.

At the regular pair of concerts of the Chicago Symphony Orchestra this week the program was made up of the Mendelssohn overture "Fingal's Cave," the Stephan "Music for Orchestra," the Brahms symphony, No. 3 in F major and the Lalo concerto for cello in D minor, which was played by the soloist, Pablo Casals. The Stephan music for orchestra had on this occasion its first hearing in America and though the composer is practically unknown in this country his music should make him if not popular at least recognized among the musical fraternity. The "Music for Orchestra" shows him as a composer of no small attainments. It has for its recommendation originality and coloring of a dark pattern, full of sadness and pathos. It created a distinct impression on its first hearing. The Brahms symphony No. 3 was read eloquently by Stock and his men. He is known to be a devoted

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disciple of the Hamburg master, and always gives of his best in the rendering of the Brahms symphonies. His reading of the third came up to all expectations and was the real treat of the concert. After the symphony, as a token of esteem to the memory of Carl Goldmark, there was added to the program the first movement of the composer's "Rustic Wedding" symphony.

#### CAROLINA WHITE IN VAUDEVILLE?

It was rumored around the Auditorium that Carolina White, formerly soprano of the Chicago Grand Opera Company, had reached Chicago during the week from Newtonville, Mass., where she has been visiting her brother and that the object of the trip was to talk over a contract to appear in vaudeville in a simplified version of the "Secret of Suzanne." The name of the manager is Jessamine Allen, who is the Western representative of Henry C. Lahee of Boston.

#### BERNHARD ENTERS IMPRESARIO FIELD.

Press representative Bernhard of the Chicago Grand Opera Company this week entered the managerial field, having secured the Crystal ballroom of the Congress Hotel for a recital, in which Mrs. Leduc, a semi-professional singer, will appear. It is stated that Mr. Bernhard will present different artists all through the season in Chicago.

#### STANLEY AND INGRAM ON TOUR.

Helen Stanley, soprano, and Frances Ingram, contralto, will leave next Monday for their joint appearance recital tour through the Southwest and Middle West. This will be the second tour undertaken by these two well known singers. The successful tour in the fall presages well for the second tournee.

#### AMERICAN CONSERVATORY NEWS.

Mr. and Mrs. Herbert Butler will give a joint recital Saturday afternoon, January 23 in Kimball Hall.

The pupils of Walton Pyre School of Expression will give their first public recital, Saturday afternoon, January 30.

#### NOTES.

Elena Gerhardt, soprano, and Efrem Zimbalist, violinist, come to the Blackstone Theatre for a joint recital, Sunday afternoon, January 24, under the direction of F. Wight Neumann.

Ossip Gabrilowitsch, pianist, will be the assisting artist at the second Kneisel Quartet concert, Sunday afternoon, January 31, at the Illinois Theatre, under the direction of F. Wight Neumann.

The Chicago Symphony Orchestra, under the direction of Frederick Stock, will give a concert on Tuesday afternoon, January 12, at Leon Mandel Assembly Hall. The concert will be given under the auspices of the University Orchestral Association of the Chicago University. The program includes works by Beethoven, Goldmark, Weber, Weingartner, Grainger and Liszt.

Rudolph Reuter, pianist, and Albert Borroff, basso, will be the soloists at the second concert to be given at the Midway Gardens on Sunday afternoon, January 10.

At the ninth concert of the third season of the Sinai Orchestra, to be given Sunday evening, January 10, at Sinai Temple, under the direction of Arthur Dunham, the soloist will be Parmelia Newby Gale, alto. Beside conducting the orchestra, Mr. Dunham will play an organ solo as usual.

Clara Louise Thurston, harpist, has been engaged as the soloist for the Bloomington Illinois Band, which will make a Chautauqua tour next summer under the management of Ernest Briggs. Miss Thurston will make her first appearance with the band at one of its regular concerts in Bloomington this month. She has also been engaged for a number of club appearances in Chicago during the month of January.

The Mary Wood Chase School of Musical Arts has sent out invitations to attend a sonata recital by Mary Wood Chase, pianist, and Jo Polak, cellist, on Saturday after-

noon, January 16, in the Caxton Club Rooms, Fine Arts Building. Miss Chase will play the Schumann sonata, op. 22, and the "Sonata Eroica," by Campbell-Tipton, and with Mr. Polak, she will be heard in the sonata in D major for piano and violoncello by Rubinstein.

The Saturday morning recital given January 9 in the Ziegfeld Theatre by two members of the Chicago Musical College faculty, Karl Reckzeh, pianist, and Burton Thatcher, baritone, was one of the most successful of its kind ever presented under the college auspices.

Samuel B. Garton, who formerly managed the Chicago Choir Bureau, has had an unusually large share of the city's work for December. Besides filling many substitute and regular church positions he has secured engagements for such artists as Clarence Eddy, Esther May Plumb, Marion Green and Lucille Stevenson.

On Monday evening, January 18, under the auspices of the South Park Commissioners, the eighth program of the MacBurney series of song recitals will be given by Esther Muenstermann, contralto, at the Hamilton Park Field House. Among her songs will be "The Song My Heart Is Singing," from the pen of the Chicago composer, James G. MacDermid, and "Only a Rose," by Lulu Jones Downing.

Two Chicago managers left during the week for business trips down East. Carl D. Kinsey journeyed to New York City and Clark A. Shaw went to Boston via Gotham.

#### Fremstad with Philharmonic.

Olive Fremstad, the soloist of the Philharmonic Society concert on Sunday afternoon, January 10, at Carnegie Hall, was given a tremendous reception after her singing of "Schmerzen," "Träume" and "Im Treibhaus" (from "Fünf Gedichte," five poems set to music by Wagner), and a group of Norwegian folksongs with piano accompaniment. The Fremstad popularity in New York is not a sudden manifestation for it dates from the earliest appearances of that prima donna at the Metropolitan and has continued for many years throughout the long period of her artistic service in this city. Last Sunday's ovation, however, dwarfed many others she has received here, in point of fervor and duration. It was well deserved, too, for Mme. Fremstad was in splendid vocal condition, and aside from her fine singing as such, provided also a wealth of enjoyment with her highly intelligent and musical presentation of the contents of her songs. The Wagner selections were gems of purposeful Lieder delivery.

In Beethoven's seventh symphony the orchestra gave a luminous and ingratiating performance, worked out finically in detail, and yet not devoid of proper balance and sweep. The "Till Eulenspiegel" was a virtuoso accomplishment, swift, elastic, humorous, brilliant. Few orchestras could encompass an achievement as stimulating. Even the hackneyed "William Tell" overture held the fancy of the listeners in the fascinating version given by the Philharmonic. A very conventional serenade for strings, by Victor Herbert, concluded the orchestral portion of the afternoon's music.

Lino Coën-Van Lier played Mme. Fremstad's accompaniments with unusual taste and knowledge.

#### Adele Krueger's Many Appearances.

Adele Krueger, the dramatic soprano, has filled many engagements during the past seven weeks, in New York and vicinity. The singer has been in demand for concerts given by the leading German clubs, and she has also contributed her talents to benefits for charity and the war sufferers.

The last week in November, Mme. Krueger was soloist at the concert of the Jersey City Arion Society, and a few days later, sang at the reception given at the New York residence of Theodore Sutro. Her recent engagements were: December 2, Union of German Authors; December 5, Technischer Sprachverein of Newark, N. J.; December 13, Brooklyn Bremerwörter Männerchor; December 15, Tonkünstler Society; December 17, private musicale in New York; December 21, Christmas Festival

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at Carnegie Hall, New York, arranged by Miss Schmidt-Pauli of Hamburg; December 28, concert by the American Women of German Descent, Hotel McAlpin, New York; December 31, concert by the Deutscher Verein of Staten Island, at Stapleton; January 3, concert at the Gayety Theatre, Hoboken; January 6, musicale German Press Club of New York.

Mme. Krueger was chosen as one of two soloists for the great out door Christmas celebration at the City Hall Park, on Christmas Eve. The New York American featured Mme. Krueger, by publishing a large photograph of her, next to the mammoth "Tree of Light."

#### Philadelphia Violinists on Concert Stage.

Pro rata very few cities, it is said, have sent forth as many noted violinists into the concert field as Philadelphia. The patrons of musical art in that city have been instrumental in sending poor but worthy talent to almost every famous violin pedagogue in Europe and all of this was done with no previous heralding but in a quiet unassuming way so characteristic of Philadelphian methods.

At one time there were as many as seven young violinists abroad most of whom could never have had their opportunity had it not been for the true generosity of their patrons.

As in all other instances some of these have not yet realized the hopes of their patrons or their own dreams of a brilliant concert career, but all of them being young in years, who can tell the end of the tale?

Those who have made their mark and are making it, serve as ample proof of the prominent representation Philadelphia violinists hold in Fiddledom.

Helen Ware occupies a conspicuous place in the concert field at present as the sole representative of the gentler sex among Philadelphia's famous violinists. It was through the generous help of her Philadelphia patrons that Miss Ware had an opportunity to fulfill her ambition to study with the greatest masters of the Hungarian and Slav schools.

Suited by temperament and blessed with a strong individuality this young artist soon realized where her sun was to rise in the musical horizon.

During the European tours as well as on the numerous appearances all over America, Helen Ware has repeatedly lived up to the comment of her Hungarian critic: "A most powerful and poetic interpreter of Hungarian and Slav music." During her first season in America, Helen Ware had two appearances with the Philadelphia Orchestra and gave two successful recitals in her home town, all of which goes to prove how much the right kind of prophet is appreciated at home, especially if he or she comes from Philadelphia.

#### Bowes Studio Musicale.

Charles Bowes is taking a unique position in his musicals, for instead of confining the programs to pupils and his own singing, he is varying them with other artists.

He introduced Kate Lawlor, a de Reszke student at his last musicale. She was happily heard in operatic selections and some French songs. Her beautiful voice, coupled with artistic interpretation, was a great delight to the company. Week before last Mr. Bowes presented Virginia Guild and Liela Wittler, the former possessing a beautiful lyric soprano and the latter, a big velvety mezzo. They both showed what the de Reszke work under Mr. Bowes had done for them, as their voices were remarkably smooth, with full round tones.

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## PHILADELPHIA CONCERTS.

### A Brilliant Piano Recital—Matinee Musical Club Presents Interesting Program—Other Events of the Week.

Philadelphia, Pa., January 9, 1915.

Certainly one of the most notable events of the local concert season was the appearance of Olga Samaroff in recital at the Academy of Music last Thursday evening. Ever since Mme. Samaroff emerged from her retirement of three years at a concert of the Philadelphia Orchestra under the baton of her husband, Leopold Stokowski, last month, her art has been the object of admiring study and interested speculation in every quarter. That she had lost no mite of the power which set the world of music agog at the time of her first debut was everywhere conceded; but the subtle points of difference, the pronounced widening of scope, which was hardly more than noted at her single performance last month, was completely revealed in this recital.

It was probably in the two sonatas which marked her long and varied program that Mme. Samaroff most fully displayed her powers. They were the second Beethoven sonata in D minor and the MacDowell "Eroica" sonata. But to comment at length on her performance of both these works would be to lay oneself open to charges of the grossest redundancy, for she interprets these composers with equal sympathy and understanding. Other evidence of her versatility was given in her performance of the Bach organ fugue in G minor, selections from Graun, Benda and Padre Martini, and several Chopin nocturnes and a Liszt rhapsody.

Two of the most grateful numbers on the program, however, were by Philadelphia composers. Constantin von Sternberg contributed a "Quatrième Etude de Concert" and Camille Zeckwer a number called "En Bateau." Both were dedicated to Mme. Samaroff. They are gems of scholarship and charm, and were beautifully interpreted.

#### SEARS ORGAN RECITAL.

S. Wesley Sears, the well known organist of St. James' Protestant Episcopal Church and the Church of the Advocate, gave an organ recital in the auditorium of Central High School last Thursday evening. The affair was held under the patronage of William L. Austin and the faculty of the school, and was one of a series of concerts being given by members of the American Organ Players' Club.

Mr. Sears opened the concert with a spirited performance of the prelude to "Carmen," and in his subsequent numbers ran through a wide range of effective selections. Appropriate to the season was the Guilmant fantasia on Christmas themes and quite delicate and to the point was the toccata from the fifth symphony of Widor, two of the most favored numbers of the program.

#### MATINEE MUSICAL CLUB.

At the concert of the Matinee Musical Club at the Roosevelt last Tuesday, with Mary Walker Nichols and Maude Hanson Pettit in charge, Jenny Kneeder Johnson, who recently attracted much attention on her appearance in amateur opera, was heard in two delightful songs. Jacob C. Garber gave several violin selections and an effective reading of Debussy's "Arabesques" was made by Marie Waters. There was also an interesting piano duet by Mrs. Joseph F. Stopp and Mrs. Richard Maddock, the Liszt "Chromatique Galop," and selections by Helen Chance, soprano, and Mary Newkirk and Mary Lee Kin-kade, contraltos. Johan Grolle, headworker of the Music School of the College Settlement, and Mrs. L. Howard Weatherly, who is also interested in that institution, made a plea for the support of the school by attendance on a series of benefit concerts in progress.

#### FLORENCE HINKLE DELIGHTS AUDIENCE.

Florence Hinkle, soprano, was the principal attraction at a concert given at the Academy of Music on Tuesday evening, December 29, for the benefit of the Red Cross. The large audience which attended the concert, held under the auspices of the Philadelphia Music Club, showed pronounced appreciation of Miss Hinkle's work in the following numbers: "Life and Death," Coleridge-Taylor; "Under the Lindens," Marshal-Loepke; "Lullaby," Old Irish; "Summertime," Ward-Stephens; "Du bist die Ruh," "Auf dem Wasser zu Singen," Schubert; "Ich hab mir

mein Kindel," Hermann; "Schlagende Herzen," Strauss; "Ave Maria," "Feuerkreuz," Bruch.

#### PROMISING YOUNG PIANISTS HEARD.

Several young pianists who promise really remarkable developments were heard at the Combs Broad Street Conservatory of Music this week. Irma Davis led yesterday's program with a spirited performance of Gilbert Reynolds Combs' "Valse Mignon." She was followed by Bella Podolin and Elizabeth Swanson in numbers by Mildenberg and Massenet, and Eva Horn, soprano, in an excellent reading of "Orpheus and His Lute." Others who participated in the program were Ruth Black, Bessie Baufeld, Dorothy Turner, Mildred Wentz and Charles Slotter.

Two beautiful songs by Mr. Combs, director of the conservatory, were given by Margaret Paine at a recital on Wednesday. They were "I Love You" and "Lullaby," long ago familiar numbers on the concert stage. Reba Day played a Norwegian dance by the same composer, and Laura Karuza the Moszkowski "Berceuse." Rose Frank, Alice Buzzard, Lillian Landregan and Helen B. Hughes also took part in the program.

#### KREISLER AND BOSTON SYMPHONY ORCHESTRA.

Fritz Kreisler made his second appearance here this season with the Boston Symphony Orchestra in the Academy of Music last Monday evening. He played the Mendelssohn concerto in E minor. The orchestral numbers were Sibelius' tone poem "Finlandia," the fourth sym-

phony in C major of Ropartz, and Schumann's "Genoveva" overture.

The faculty of the College of Music of Temple University entertained the nearly 300 members of the faculty of the entire university at a concert at the New Century Drawing Rooms last Saturday evening. Dr. Thaddeus Rich (dean of the music department and concertmaster of the Philadelphia Orchestra), Phillip Goepp, Henri Scott (formerly with the Philadelphia-Chicago Opera Company), Gertrude Haydn Fernley, Aurelio Giorni and Enrique Tuit were among the artists heard at the concert.

#### NOTES.

The Metropolitan Quartet made its first local appearance of the season at the Christmas concert at Drexel Institute, Tuesday evening, December 29. The organization is composed of Abbie Keely, soprano; Clara Yocum Joyce, contralto; Nelson A. Chestnut, tenor; and John Jay Joyce, bass. James M. Dickinson was at the organ.

Christine Miller, Mae Ebrey Hotz, Evan Williams, and Frank M. Conly, were the soloists at the eighteenth annual performance of Handel's "Messiah" by the Choral Society of Philadelphia at the Academy of Music, Wednesday evening, December 30. It was an excellent performance throughout. A chorus of 300 and about sixty members of the Philadelphia Orchestra were under the direction of Henry Gordon Thunder. H. P. QUICKSALL.

### San Francisco Enthuses Over Tina Lerner.

Tina Lerner, the youngest of the sybils, wove pianistic spells for us at the Cort Theatre yesterday afternoon, and we were grateful. It has been a moot question with some people whether she owed her vogue to her beauty or to

the player has so sure a mastery of her resources that she can let her mind dwell on aesthetic or emotional content. The "Butterfly" etude had to be repeated, and the thistle-down lightness of the first reading was duplicated in the second, sure proof that this was beauty born of art logically arrived at and perfectly under control—San Francisco Examiner, November 30, 1914.

**THE Saengerfest Committee of the Los Angeles Saengerfest of the Gross Pacific Saengerbund to be held in Los Angeles, Cal., July 29, 30, 31, 1915, requires the services of four soloists viz: one Soprano, one Contra Alto, one Tenor and one Bass-Baritone. Three Concerts and one Matinee are to be sung, where artists can be required to appear as soloists and in concerted numbers.**

**Artists must be of international reputation and have a German-Italian repertoire. Kindly communicate with the Los Angeles Saengerfest Committee, Hotel Clark, Los Angeles, California, enclosing photograph, press notices and terms.**

her art. But merely to entertain such a question is to wrong a woman whose sensibility, intellect and race genius have conspired to make a delicate and exquisite artist.

The present generation of concertgoers has been so perverted from pianistic sanity by a succession of keyboard

The entire program—there were but three numbers—was devoted to Tschalkowsky, which might have been an overdose of nervous stimulation had it not been for the separating concerto played by the beautiful Russian girl.

Here, at least, there was no metaphysics—not even so much of introspection as in the Saint-Saëns work, nor of tonal descriptiveness as in the Grieg concerto, both of which she is soon to play for us; but piano music, for piano music's sake—written with more than the composer's accustomed feeling for the comparatively colorless piano, and with fewer awkward adjustments of orchestral thought to the idiom of the piano.

The Russian pianist, whose stature rebukes the employment of "titanic" or "amazonian" as applied to her performance, attacked the opening theme with vehemence, played the broad harmonies with big vitality and the pace she set herself she never stepped behind, not even in the allegro con fuoco movement, where she led the fiddles and flutes such a race as taxed their expert fingers perilously at times. Her playing of the andantino semplice movement was limpidity in music, and a tenderness not to have been suspected from her presentation of other portions of the work was revealed.

There is nothing that this Russian pianist, Tina Lerner, cannot do with the piano, provided that the tax be musical, technical or metaphysical—or all three. Her tone sounded free through the orchestral climaxes—as vigorous as Bauer or Busoni—and always there was the exquisite femininity.—San Francisco Chronicle, November 30, 1914.

### Steinberg Studio Musicale.

Mera Machnes, artist-pupil of Bernhard Steinberg, appeared at the handsome residence-studio of the latter on Sunday afternoon, January 10, singing standard vocal works, of which Schumann's complete song cycle, "Frauen-Liebe und Leben," formed the principal achievement. She sang this emotional work with beauty of expression throughout, a finish and style altogether unusual for so young a singer, delivering each number with individual character. "Traum" and "Herrlichste von Allen" were notably well sung, with beauty of expression and finish of detail, such as is obtainable only from a teacher, who, like Bernhard Steinberg, is himself a notable vocalist. The audience, composed of genuine music lovers, several score of people in all, testified to their real appreciation by minute attention and outbursts of applause.

Mr. Steinberg greeted each guest upon arrival, presenting the ladies with red carnations, the men with white, and a distinctly social atmosphere pervaded the recital rooms. Some highly poetic comments on the work, written by Mr. Steinberg, accompanying the full text of the lieder, were distributed, thus enhancing the understanding and appreciation of the singer's art, and showing in some measure the high literary gifts of this teacher and singer.

### Epstein to Accompany Gerhardt.

Richard Epstein has been engaged as accompanist for the tour of Elenor Gerhardt.



TINA LERNER.

stormers that people fail to appreciate the more subjective virtues of the latter day Carreño or a Tina Lerner. . . .

But I will modestly suggest that any one who can play Padre Martini and Sgambati as Miss Lerner played them yesterday is a genuine poetess of the clavier. The notes sang with a pearly charm that did the heart good. In the Chopin etudes one forgot to think of technic, for

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# GRAND OPERA IN NEW YORK.

Verdi, Puccini, Wagner and Bizet Represented in the Offerings at the Metropolitan—Brooklynites Hear "Traviata"—Sunday Evening Operatic Concert.

## METROPOLITAN OPERA HOUSE.

"Aida," January 4, 1915.

Verdi's ever lovely music in "Aida" keeps its charm as long as the thrilling and remarkably well made libretto, and the result is that one notes no diminution of popularity where that composer's best work is concerned. It stands to reason that there is even an added attraction when Caruso sings Radames and as that was the case last week the house registered an audience that packed it to the doors. The famous tenor was in his usual glorious voice and received his customary frenzied ovations.

Margarete Matzenauer, regal in appearance, did a magnificently vital Amneris, acting with intensity and singing with due regard for tone quality and dramatic import. Emmy Destinn's best role is Aida, and she delivered it with effect, as always. Pasquale Amato's Amonasro is a figure of gripping power and interest. He makes the most of its tragic elements and sings the music with a vocal plenitude and appeal that move the hearer mightily. Adamo Didur sang Ramfis, Giulio Rossi was the King, Pietro Audisio represented the Messenger and Lenora Sparkes the Priestess. Arturo Toscanini conducted.

"Tosca," January 6.

Pasquale Amato was the hero of the performance last Wednesday, when he jumped in at a moment's notice and undertook the part of Scarpia, owing to the illness of the baritone previously announced in the role. Amato repeated the unequivocal success which he has scored as Scarpia on former occasions, and it is a matter for surprise that the Metropolitan management does not monopolize him for its "Tosca" representations. In the first place, Amato enacts the bloodthirsty police chief with the large measure of ferocity indicated by Sardou in his play, and does not seek to make of him a mincing aristocrat in the cheap effort to win favor as a matinee idol. Also Amato has not fallen into set ways and gives the character many novel histrionic touches. In the second place, Amato sings the Scarpia music and makes clear the composer's intentions, a thing one is in doubt about when voiceless baritones talk the notes which should be tonalized. The finale of the first act, as done by Amato, sounded as it should, and the long scene with Tosca gained immeasurably as a piece of music. The audience received the new incumbent rapturously.

Geraldine Farrar was the heroine and gave her familiar impersonation. Giovanni Martinelli's fresh, tuneful voice and tasteful phrasing and tone production gave as much pleasure as his sincere and impressive acting. Others in the cast were Sophie Braslau and Messrs. Rossi, Leonhardt, Bada, Bégue and Reschiglian.

"Lohengrin," January 7.

Arthur Middleton replaced the indisposed Carl Braun as the King in Wagner's most melodious opera, and made clear his thorough mastery of the part. Imbuing it with the dignity and sympathetic kindness which the role calls for, Arthur Middleton also gave it the full benefit of his sonorous and artistically controlled voice and his intelligent exposition of the text, and the result was that he formed a strong feature of the evening's success and strengthened his popularity appreciably with the Wagnerian public of this city.

Emmy Destinn is not an ideal Elsa, as she does not suggest engagingly the gentleness and nobility of the maiden. The tessitura of the Elsa score does not appear to be in complete harmony with the Destinn vocal equipment. Jacques Urlus, as the hero, sounded all the tonal charm required, and in addition was a sufficiently heroic and poetical figure.

Hermann Weil revealed his very effective Telramund, passionate, imaginative and in tone resonant and majestic. Margarete Ober forced her voice as Ortrud and exaggerated her action. The minor parts were taken by Bayer, Burgstaller, Fuhrmann, Bitterl and Mmes. Cox, Van Dyck, Egner and Warwick.

"Boheme," January 8.

Frances Alda gave us her very picturesque, well sung and affecting Mimi and Luca Botta was a mobile, mellifluous and moving Rodolfo. The pair blended admirably in their vocalism and did as finished an ensemble performance as the Metropolitan has experienced in many a day.

Elisabeth Schumann again was a lively and fascinating Musetta, while the other roles were in the hands of Ananian, Audisio, Rothier, Scotti, Leonhardt and Reschiglian. Giorgio Polacco read the score with every sign of sympathy, musicianship and temperamental fervor.

"Siegfried," January 9 (Matinee).

"Siegfried" was given a performance of unusual excellence on Saturday afternoon before an audience that filled the house, even the standing room, and did credit to the

taste of New Yorkers for the best in operatic art. Incidentally, one could not help wondering at the truly great love of music that would impel so large a number of people to endure the fatigue of standing during four long hours while Siegfried forged his sword, won his freedom from Mime's tutelage, killed the dragon, took to himself the ring and the tarnhelm, and finally won the beautiful Brünnhilde, all to the rush and clang of the wonderful Wagnerian orchestra.

The Siegfried upon this occasion was Jacques Urlus, a lusty young hero who held the sympathy of the audience and made the part live. The Brünnhilde was Johanna Gadschi, whose portrayal of that role is too well known and too universally admired to call for any extended comment here, except to say that the great artist gave of her best and was applauded to the echo. Albert Reiss is inimitable in the role of Mime and Carl Braun makes an imposing Wanderer, vocally sonorous and dramatically penetrating. Basil Ruysdael sang the Fafrer music, Margarete Ober was



PASQUALE AMATO.

Erda, and Otto Goritz was Alberich. The voice of the bird was sung exceedingly well by Elisabeth Schumann. Alfred Hertz conducted.

"Carmen," January 9 (Evening).

The Saturday evening performance was a charitable occasion for the benefit of the French Hospital, and a very large audience attended. As the MUSICAL COURIER does not review charity entertainments it is not necessary to say more than that Caruso, Farrar, and the rest of the familiar cast sang the Bizet opera, with Toscanini in the conductor's chair.

## Metropolitan Sunday Music.

Wagner had exclusive possession of the Sunday night program at the Metropolitan, January 10.

Mme. Gadschi, one of the world's leading exponents of Wagner, sang "Dich theure Halle" and the "Liebestod," selections in which she has been heard often here both on the concert and operatic stage, and, as usual, she gained a large measure of favor with her broadly dramatic renderings and her masterful and moving vocalism. The audience feted her unreservedly.

Johannes Sembach gave full toned and fervid renderings of Lohengrin's "Narrative" and the prize song from "Meistersinger." Particularly the latter was a triumphal exposition and received tumultuous plaudits.

Other numbers on the program were Otto Goritz's singing of an aria from "Flying Dutchman" and the orchestra's playing of the "Meistersinger" prelude, the "Flying Dutchman" overture, "Huldigungsmarsch," and "Siegfried's Rhine Journey."

## BROOKLYN ACADEMY.

"Traviata," January 5.

With Frieda Hempel in the title role and the baton in the hands of Giorgio Polacco, the Brooklyn Academy of Music "Traviata" performance—the sixth subscription—

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PRICES:—Res. seats, \$1; Boxes (seating six), \$25. Orders for seats and boxes may now be sent (accompanied by check) to R. E. JOHNSTON, 1451 Broadway, and tickets will be mailed immediately.

Tuesday evening, January 5, by the Metropolitan Opera Company forces afforded due enjoyment to the good sized audience present.

Visually alluring and vocally at her best, Mme. Hempel sang with her usual grace and understanding of the dramatic demands of Verdi's now gay, now pathetic heroine. Her lovely voice in absolute control, she enacted the role with that ease and at-home-ness in the part, which is making her Violetta traditional.

Luca Botta, the new Metropolitan Opera Company tenor, a handsome Alfredo, sustained fully the favorable impression made by him in the recent New York performance of the same opera.

Riccardo Tegani, baritone, sang the role of Giorgio Germont, usually sung by Pasquale Amato. Otherwise the cast brought forth the usual participants.

## Ganz Recitals "Stir Up Musical Excitement."

(From Everywoman by J. G. Jacobson, San Francisco, Cal. December, 1914.)

"The recitals of this virtuoso have stirred up a musical excitement in our city, and with good cause, for few more thorough and solid musicians have played to us. Among the pianists of the present day, who enjoy a widespread reputation the name of Rudolph Ganz, in the opinion of the majority, ranks among the first.

"I know of no pianist from whom a student of music, seeking instruction besides pleasure at a recital, can derive more benefit than from hearing this distinguished artist, while there are pianists—although great—who have the opposite effect on the young student. I am thinking of de Pachmann, of whom Dreyschok used to say: 'Go and listen to Pachmann, but don't play like him and never try to imitate him.' Of Ganz I would say: 'Listen well to his playing and then play like him—if you can.'

"How does Ganz play? I would say he possesses the qualifications necessary to the perfect interpreter, i. e., unequalled manual skill, subtle intellect and exhaustive study. In the first place he is sound in respect of rhythm. He is not sentimental, and the conceptions to which he gives shape at the piano are always stirring and impressive. His contrasts are strong, he imparts vivid coloring, filling out the faintest outline, which he demonstrated so beautifully in the smaller compositions he played, as young Korngold's 'Elves' Dance,' the numbers by Blanchet, and last but not least, his own compositions, the latter impressing the audience so much as to call for several encores. He disdains ritenuto; no anemic morendi or overhastened accelerandi are heard. He always plays correctly. . . . The trying passages in the Chopin sonata and the two Liszt numbers, especially the last number at the second recital, 'After a Reading of Dante,' of which no pianist nor amateur need be reminded, were played with astonishing ease that lost all sense of difficulty.

"The Chaconne by Bach, in the Busoni transcription, was a transcendent exhibition of grand chord playing. I never heard Busoni play this gigantic work any better.

"We had a treat when Mr. Ganz played us the lovely D major sonata of Haydn. If only more artists would sing to us those joyous pure strains of 'Old Papa Haydn.'

"The Beethoven sonata 'Appassionata' sounded more like 'gigantea' than 'appassionata' in the Ganz rendition.

"I am sure all will join me in wishing for us 'ein baldiges Wiedersehn.'"



# BOSTON MUSICAL ACTIVITIES RESUMED AFTER HOLIDAY LULL.

Concerts and Recitals Fill a Busy Week in the "Hub."

11 Boylston Road, Fenway,  
Boston, Mass., January 8, 1915.

The Sunday afternoon concert of January 3, at Symphony Hall, drew a large audience and in many ways proved to be one of the most important events of the local musical season. Alma Gluck and Efreim Zimbalist were the soloists. Mr. Zimbalist chose Handel's E major sonata for his opening number. He gave two groups of short selections by Bach, Couperin, Rameau, Haydn, Goldmark, Tschaikowsky, Kalinnikow and Kreisler. Alma Gluck scored heavily with her audience, and the encores she was obliged to grant possibly equalled in number those listed on her program. Her singing effectively displayed all the manifold charms of her voice and manners. The performance came to a close with two duet numbers, "Elegy," by Massenet, and the time worn "Angel's Serenade."

## GILBERTÉ SONGS HEARD.

On Monday forenoon, January 4, at Steinert Hall, the Music Lovers' Club of Boston gave one of its regular programs. Compositions by Hallet Gilberté, the noted American song composer, received a special place of honor, and Mr. Gilberté himself was present to play the accompaniments. Florence Jepperson, contralto, sang his "In Reverie," "Youth," "Two Roses," "Forever and a Day," "A Mother's Cradle Song," "A Frown, a Smile," "An Evening Song" and "Love Lost." Miss Jepperson is a local artist and her admirable work already has won much praise in this vicinity. Her singing of these Gilberté songs was intensely interesting and the rare quality of her voice was effectively displayed. Vera Courtney, soprano of the Paris Opera Comique, also assisted in the interpretation of Gilberté songs. Her selections comprised the "Song of the Canoe," "Minuet," "La Phyllis," "Spring Serenade," "A Rose and a Dream," "Spanish Serenade" and "Ah, Love, but a Day."

The works of this composer are too well known to require a detailed review of each one heard at this concert, but suffice it to say that Mr. Gilberté possesses much charm and simplicity of style which characterizes his work. These pieces form admirable material for the making up of American song programs, and when sung as they were on this occasion, one wonders why American composers of the Gilberté class are so scarce. Other assisting artists on the program were Annie Gilberté, reader; Rachel Orcutt, pianist, and Elinor Whittemore, violinist.

## RUSSIAN PIANO PROGRAM.

Boston's leading society element arranged and subscribed for a piano recital for the Russian Relief Fund, Monday afternoon, at the home of Mrs. C. E. Mason. Russian compositions alone figured on the program, and the soloist, Hans Ebell, also a Russian, completed the all Russian scheme. Four preludes by Rachmaninoff; andante from the sonata, op. 74, by Glazounoff; a waltz and a Humoresque by Tschaikowsky, and the "Poeme" and etude, op. 8, by Scriabine, formed the program material.

Mr. Ebell's playing has been discussed frequently in these columns, and nothing now needs to be added. He continues to arouse much attention by his remarkable ac-

complishments and the time is undoubtedly near when he will be heard and known throughout the whole country. Over three hundred persons attended and as the price of admission was \$3, a substantial amount was realized for the Russian Relief Fund. The patronesses were as follows: Mrs. Brooks Adams, Miss M. T. Andrews, Mrs. Baylies, Mrs. Bell, Miss A. D. Blake, Mrs. R. S. Bradley, Mrs. Brandegee, Miss K. Bullard, Mrs. Tucker Burr, Mrs. F. Cunningham, Mrs. C. H. Dalton, Mrs. Gordon Dexter, Mrs. G. Draper, Mrs. Howard Elliott, Mrs. W. C. Endicott, Mrs. Langdon Frothingham, Mrs. Paul Frothingham, Mrs. J. C. Gray, Miss C. H. Guild, Mrs. Curtis Guild, Mrs. H. S. Hall, Mrs. M. G. Houghton, Mrs. F. Higginson, Mrs. H. L. Higginson, Mrs. G. D. Howe, Mrs. H. S. Howe, Mrs. H. S. Hunnewell, Mrs. Oscar Iasigi, Mrs. J. C. Inches, Mrs. Eben Jordan, Mrs. H. A. Lamb, Mrs. Lavalley, Louisa Loring, Mrs. W. C. Loring, Mrs. C. E. Mason, Mrs. John Morison, Mrs. E. P. Motley, Mrs. R. T. Paine, Mrs. Parkman, Mrs. J. E. Peabody, Mrs. John Perry, Mrs. J. C. Rogers, Mrs. R. S. Russell, Mrs. T. Russell, Mrs. Winthrop Sargent, Miss C. E. Sears, Miriam Shaw, Mrs. Steinert, Mrs.



HALLET GILBERTÉ.

Russell Sullivan, Miss Thevin, Mrs. W. B. Thomas, Mrs. Grant Walker, Mrs. Winthrop and Mrs. Wolcott.

## BISPHAM-SHARLOW CONCERT.

David Bispham and Myrna Sharlow appeared as soloists at the third concert of the Tremont Temple course on Thursday evening, January 7. Miss Sharlow is popular with Bostonians, as she was a prominent member of the Boston Opera Company. Mr. Bispham had not been heard in this city for some years, so the great baritone was accorded a tremendous reception. His splendid voice sounded better than ever and his wonderful dramatic powers were in full evidence. The enormous audience that completely filled the big theatre was captivated by the Bispham art. The new march song written for him by Stock to Kipling's soldier ballad, "Route Marchin," was delivered with extraordinary spirit. "Danny Deever," "The Pirate Song," "Two Grenadiers," and "Ruddier Than the Cherry" were among Mr. Bispham's delightful contributions.

Miss Sharlow was in splendid voice and easily won her share of the honors of the evening. A group of ballads and several modern songs, together with the Micaela air from "Carmen," sung in English, constituted her share of the program. The "O Figlia Mia" duet from "Rigoletto" was sung by Miss Sharlow and Mr. Bispham as the closing number. Enthusiasm ran high throughout the whole concert and many encores were added by both singers.

## GEORGE COPELAND'S PIANO RECITAL.

George Copeland, the Boston pianist, "with the Debussy reputation," gave his first recital of the season at Jordan Hall, Thursday evening, January 7. Mr. Copeland has a large following here and he well deserves it. His program was as follows: First movement "Sonata Tragica,"

MacDowell; "Pastorale-Capriccio," Scarlatti; "Nocturne," "Valse," "Etude," "Valse," Chopin; "Etude," Liszt; "Finale, Etudes Symphoniques," Schumann; "L'après-midi d'un faune," Debussy-Copeland; "Poissons d'or," "La terrasse des audiences du clair de lune," "Danse de Puck," "La Cathédrale engloutie," "Les Fées sont d'exquises danseuses," "Canoë" (first time), "Feux d'artifice," Debussy; Danses Espagnoles, "Tango," "El Polo," Albeniz; "Soleil à Midi," Jongen.

Mr. Copeland possesses an individual style of playing that is extremely interesting. His reception was most enthusiastic and many encores were asked for.

## MME. VAN ENDERT'S SONG RECITAL.

Elisabeth van Endert, the soprano, who recently appeared in an operatic concert at Symphony Hall, gave her own song recital at Jordan Hall on Thursday afternoon, January 7. She was well received both by public and press and apparently she is going to find a ready welcome wherever she appears on her forthcoming concert tour under the C. A. Ellis management. Her program was as follows: "Widmung," "Roeslein," "Mondnacht," "Fruehlingnacht," Schumann; "Ave Maria," "Heidenroeslein," Schubert; "Feldensamkeit," "Vergebliches Staendchen," "Wiegenlied," "Botschaft," Brahms; "Autumn," Rogers; "Phyllis Hath Such Charming Graces," Old English; "Long Ago," "A Maid Sings Light," MacDowell; "The Leaves and the Wind," Leoni; "Waldeinsamkeit," "Marine Wiegenlied," Reger; "Der Gaertner," Wolf; "Dutch Serenade," De Lange; "Staendchen," Strauss. VICTOR WINTON.

## Miss Watkins Interprets Indian Legends.

A costume recital of the legends, ceremonials, dances and songs of the Indians of the Southwest was given by Enid Watkins, assisted by Joseph Joiner, at the Woman's Club, Orange, N. J., on January 7. Miss Watkins gives an authentic interpretation of these Indian legends, having studied them with the far famed Carlos Troyer, composer and student of Indian folklore. The program follows:

Legend of the origin of Indian music—  
The Ceremony to the Rising Sun.  
The Coming of Montezuma.  
The Significance of the Blanket to the Indian.  
The Lovers' Wooing.  
The Ghost Dance of the Warriors.  
The Making of a Warrior, Sign Language and Its Interpretations.  
Training of the Children.  
Mother's Incantation to Her Sleeping Infant and Invocation to the Gods for Protection.  
The Evening Song.  
Ceremony of Sowing Grain and the Dance of Thanksgiving.  
Legend of the Thunder Bird.  
The Rain Dance.

## Harold Bauer Plays Well.

Schumann's "Kinderszenen," a work of poetical prettiness but no great intellectual depth, was not as familiar as some of the other numbers at Harold Bauer's Aeolian Hall recital on Saturday afternoon, January 9. The rest of the program done by the pianist included Bach's prelude and fugue in D minor, Mozart's F major sonata, Beethoven's "Appassionata" sonata, Chopin's G minor ballade, and morceaux, by Brahms, Daquin and Saint-Saëns.

In all of his renderings Bauer displayed those qualities of tone, technic and temperament which have served to establish his reputation as an excellent artist with a particular leaning toward dignified pianism and scholarly elucidations. The audience signified its pleasure at everything that came from under the fingers of Bauer.

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BOSTON NEW YORK





METROPOLITAN LIFE GLEE CLUB, WILBUR A. LUYSTER, CONDUCTOR, EN ROUTE TO MOUNT MCGREGOR, N. Y.

### Wilbur A. Luyster Activities.

Together with his other numerous activities, Wilbur A. Luyster directs the Orpheus Club, of Ridgewood, N. J., which will give the first concert of its sixth season, assisted by Mary Jordan, contralto of the Century Opera Company, at the Play House in Ridgewood, on Wednesday evening, January 20. The club, composed of thirty male voices, will sing selections by Buck, Bullard, Hadley, Huhn, Shelley, etc.

On Saturday evening, January 23, the Metropolitan Life Glee Club will sing in the large ball room of the Hotel Astor, New York, the occasion being the annual dinner, following a week's convention given by the company to the fifteen hundred field superintendents representing the field force in the United States and Canada. The club will sing selections by Buck, Spross, Ambrose, Stebbins and Macy.

Another important concert under the direction of Mr. Luyster will be given by the Friendly Sons of St. Patrick Glee Club at the Hotel Astor, on Tuesday evening, January 26, at 8.15. This club, organized a little over a year ago for the purpose of promoting Irish music, now has an active membership of over fifty. Victor Herbert, the honorary musical adviser, has written and dedicated a number of songs to the club, which will be sung at this concert. The soloists assisting will be Mary Jordan, contralto of the Century Opera Company, also soloist of the Lafayette Avenue Presbyterian Church, Brooklyn, and John Finnegan, tenor soloist of St. Patrick's Cathedral, New York.

It is many years since Mr. Luyster received his diploma and appointment as special representative of the Galin-Paris Chev  method of sight singing and ear training, all of which he has been teaching in New York.

Sight singing has, says Mr. Luyster, been taught for years in an indifferent sort of way, results being few and far between. Instrumental sight reading and vocal sight reading are two distinct things, but an attempt has been made to have one supply the needs of the other. A science has been made of the vocal reading as presented by Mr. Luyster, and he has succeeded in winning the esteem, encouragement and support of the musical world. He has filled a long felt need. Many began their musical career with this work. While Mr. Luyster was teaching at the New York College of Music (then conducted by Alexander Lambert) and producing results very gratifying, the late Heinrich Conried, hearing about the work, engaged Mr. Luyster as instructor of sight singing for the Metropolitan Opera Company, which position he occupied for eight years.

Twelve years ago, while Mr. Luyster was demonstrating the work, and giving exhibitions in and around New York, among others he gave one before the Catholic School Board and other dignitaries of the church, with the result that he was engaged to teach both at St. Francis Xavier's College and at the Sixteenth street parochial school. Before long more schools desired his services, with the result that pupil teachers had to be trained to fill the positions which they still hold. After two years of successful teaching in the leading Catholic schools, the Galin-Paris Chev  method, as presented by Mr. Luyster, was adopted by the school board (Fr. Thornton, superintendent) of the entire New York diocese.

In Philadelphia, Pittsburgh, Baltimore, Washington and many other large cities, the system is being taught by pupils who took up the study, and they say the results are surprising.

Remarkable features of the Galin-Paris-Chev  method are tones with names having signs or characters to repre-

sent them, the same sign always representing the one idea or sound, never two names for the same sound. Other features are:

Time.—The simplicity with which time and rhythm is studied is said to enable a child to master the most complicated passages in syncopation.

Dictation.—(The true educator of the ear) is also claimed to enable a person known to be tone deaf to hear sounds and call them by name.

Meloplast.—The study of the staff, which turns darkness into light.

These subjects are taught separately at each lesson, besides teaching theory complete, and the ability to read and sing any part in two, three, or four part exercises (not songs to be memorized). Never are two mental operations presented to a student's mind simultaneously until each has been mastered alone. No piano or instrument is ever used in the teaching of this method; exercises are sung at the lesson without assistance of any kind. No singing of exercises at home is permitted until they have first been sung at sight at the lesson.

Mr. Luyster is teaching several classes for the Brooklyn Institute of Arts and Sciences in conjunction with the Brooklyn Public School Teachers' Association, also a special class taking the music supervisors' course.

The New York School of the Galin-Paris-Chev  method of sight singing under the direction of Mr. Luyster is located at 64 East Thirty-fourth street, where professionals and beginners are taught to read music as one reads print from a book. All teaching is not done individually; classes are formed certain times during the year. The midwinter course will begin next week. Registrations are now being made.

### People's Symphony Chamber Concert.

Under the baton of Victor Harris the St. Cecilia Club will be the feature of the third chamber concert of the People's Symphony Auxiliary Club, January 16, 8 p. m., in the auditorium of Washington Irving High School, New York.

William Durieux, first cellist of the People's Symphony Orchestra, will be the soloist.

This is one of the few opportunities that the public will have of hearing this splendid organization, as the St. Cecilia concerts are invariably invitation affairs.

The program will consist of choruses for female voices by Mendelssohn, Saar, Paul Bliss, Gaines, Debussy, Hammond, Victor Harris, Strauss, Brahms and Edouard Sch tt.

The feature of the program will be the third of the series of lectures on musical form by Franz X. Arens, "The Song and Aria in Instrumental Music."

### Mrs. Beardsley's Studio Musicale.

At the Studio of Miltonella Beardsley, Carnegie Hall, New York, on January 9, the following program was presented: Violin—Romance (Schumann), waltz (Brahms), "Le Zephir" (Hubay), "Up the Ocklawaha" (Marion Bauer). David Hochstein. Songs—"Only of Thee and Me," "Light," "Star Trysts," "A Little Lane," "The Last Word" (Marion Bauer), Mrs. Frank King Clark, the composer at the piano. Piano—Two preludes (new), (Rachmaninoff), nocturne, mazurka (Chopin), "Marche Militaire" (Schubert-Taussig), Hans Ebell.

## CONCERT RECORD OF SONGS BY SOME OF OUR BEST KNOWN AMERICAN COMPOSERS.

### Mrs. Floy Little Bartlett.

Naughty Boy .....Maude Fenlon Bollman, Rockford, Ill.  
Vacation .....Maude Fenlon Bollman, Rockford, Ill.

### Marion Bauer.

Youth Comes Dancing O'er the Meadows,  
Marian Baird, Meadville, Pa.  
Only of Thee and Me.....Marie Morrissey, Waterbury, Conn.  
Only of Thee and Me.....Franklin Riker, New York  
Star Trysts.....Lucy Gates, New York  
Star Trysts.....Christine Levin, Chicago and Fairmont, Va.  
Star Trysts.....Miriam Arndt-Ardini, Newark, N. J.  
Were I a Bird on Wing.....Lucy Gates, New York

### Mrs. H. H. A. Beach.

The Year's at the Spring.....Alice Nielsen, New York  
The Year's at the Spring.....Marie Stapleton Murray, New York  
My Star.....Marie Morrissey, New York  
Ah, Love, but a Day!.....Oscar Seagle, Aurora, N. Y.  
Ah, Love, but a Day!.....Martha Cook, Minneapolis  
O, Mistress Mine.....Henry P. Filer, Walla Walla  
After .....Mrs. Lafayette Goodbar, Boston  
Canadian Boat Song (duet for soprano and baritone),  
Lillian F. Read and John T. Read, Chicago

### Gena Branscombe.

A Lovely Maiden Roaming.....Luella Chilson-Ohrman, Chicago  
In Arcady by Moonlight.....Hugh Schussler, New York  
In Arcady by Moonlight.....Henri La Bonte, Syracuse  
In Arcady by Moonlight.....Clara Herz, Evanston, Ill.  
The Morning Wind.....Eugen Haesener, Lindsborg, Kan.  
The Morning Wind.....Clara Herz, Evanston, Ill.  
My Fatherland (from "A Lute of Jade"),  
Frederick Gunther, Waterville, Me.  
My Fatherland (from "A Lute of Jade"),  
Hugh Schussler, New York  
I Send My Heart up to Thee.....Hugh Schussler, Newark, N. J.  
Krishna.....Bechtel Alcock, Wooster, Ohio, and Appleton, Wis.

### G. W. Chadwick.

The Danza.....Beatrice McCue, Cedar Grove, N. J.  
The Danza.....Frances Benedict, Chicago  
The Danza.....Cora Z. Libberton, Chicago  
Allah.....Beatrice Beeman, Evanston, Ill.  
Allah.....Eugen Haesener, Lindsborg, Kan.  
Before the Dawn.....Wilhelmina W. Calvert, So. Weymouth, Mass.  
Before the Dawn.....Florence Pettinger, Chicago  
Northern Days (folksong).....Anna Miller Wood Harvey, Galt, Cal.  
O, Let Night Speak of Me.....Henry P. Filer, Walla Walla  
The Rose Leans Over the Pool.....Clara Drew, Syracuse

### Mabel W. Daniels.

Daybreak.....R. Norman Jolliffe, New York  
Daybreak.....Edith Bullard, Boston  
Daybreak.....Marguerite Harding, Boston  
The Lady of Dreams.....Edith Bullard, Boston  
The Fields of Ballyclare.....Edith Bullard, Boston  
The Desolate City (baritone and orchestra),  
Bernard Ferguson, Boston

### Arthur Foote.

An Irish Folksong.....Mme. Schumann-Heink, Boston  
Elaine's Song .....Julia Culp, Boston  
Ashes of Roses.....Julia Culp, Boston  
In Picardie.....Marie Milliette, Berkeley, Cal.  
The Eden Rose.....Edith Bullard, Dorchester, Mass.  
Love Me If I Live.....Ruth Monroe, Chicago  
The Night Has a Thousand Eyes.....Katharine Foote, Boston  
I'm Wearin' Awa'.....Edith Bullard, Dorchester, Mass.  
Constancy.....Marie Milliette, Berkeley, Cal.  
I Know a Little Garden Path,  
Wilhelmina W. Calvert, Hopkinton, N. H.

### G. A. Grant-Schaefer.

The Sea.....Gustaf Holmquist, Evanston, Ill.  
The Sea.....Eugen Haesener, Lindsborg, Kan.  
A Garden Romance.....Leonora Wilson, Danville, Ill.  
A Garden Romance.....Cyril Wimpenny, Trenton, N. J.  
The Eagle.....Martha S. Steele, Somerset, Pa.  
The Eagle.....H. Y. Mercer, Danville, Ill.  
O, Azure Eve.....Josephine Jones, Danville, Ill.

### Bruno Huhn.

Eldorado.....Francis Rogers, Lawrenceville, N. J.  
Eldorado.....John Rankl, Oshkosh, Wis., and Chicago  
The Fountain.....Edward Walker  
Invictus.....Percy Hemus, New York  
Invictus.....Ashley Roppas, New York  
Invictus.....C. Lionel Shingler, London  
Invictus.....Edward Clarke, Delaware, Ohio  
Invictus.....Kenfield Lane, Meadville, Pa.

### Frank La Forge.

Longing.....Mme. Sembrich  
Love's Sympathy .....Mme. Alda

### G. Marschal-Loopke.

O Heart, My Heart.....Eva Emmet Wycoff, New York  
The Awakening .....John E. Daniels, Needham, Mass.  
And Yet .....John E. Daniels, Needham, Mass.  
My Scotch Lassie.....John E. Daniels, Needham, Mass.

### Ward Stephens.

Summer-time.....Franklin Riker, New York  
Summer-time.....Marie Stapleton Murray, Troy, N. Y.  
Summer-time.....Mildred Faas, New York  
Hour of Dreams.....H. Roger Naylor, Trenton, N. Y.  
The Rose's Cup.....Ulysses S. Kerr, Albany, N. Y.  
The Rose's Cup.....Mrs. Frank King-Clark, New York  
Separation.....Marie Stapleton Murray, Troy, N. Y.  
Separation.....Mrs. Frank King-Clark, New York  
(Advertisement.)



## THE MANAGERS' FORUM.

In the articles of these columns we have barely commenced to dwell on the endless array of vital subjects of interest to artist and manager, and already the letter box of the "Managers' Forum" is filling up with comments in all tenors, insuring lively discussion, with interesting disclosures to be derived therefrom.

Replying to curious correspondents as to the identity of "Nemo," let these few lines suffice:

"Nemo" is "Somebody"

Who must necessarily be "Nobody"

In order to appeal to "Everybody."

Lack of space renders it impossible to publish all comments at length, so we shall quote parts of the early arrivals:

"You are adding a department to the *MUSICAL COURIER* that I think deserves to be encouraged into perpetuity. It seems to me that the Managers' Forum is as full of good promises as it is unique and out of the ordinary. I have never been a manager in the strict sense of the word; but, though I cannot speak from experience, I believe that professional managers will derive an immense amount of good from an exchange of ideas through the columns of this department. However, the chief commendation I have for the thing is that the general musical public may through it be educated to a desire for something better and stimulated to a recognition of the fact that something better is within its grasp if it but wants it. Here I do speak from a personal experience of several years. There is one question in particular that I should like to see discussed by way of this department. In our Lyceum courses we have the opportunity of hearing during the winter six or seven pretty good lecturers or musicians. Yet as a rule not one of those musicians is an artist whose appeal sticks with one as a blessing never to be forgotten. I have heard dozens of good violinists play; but I was deeply impressed by only a small minority of them. Their programs, their interpretations and their grandness in general are stamped upon my mind indelibly. I do not believe we should scorn to listen to artists of modest attainments, and I do not, by any means, belittle the Lyceum attractions, so long as they are sincere and worthy. But is it better for the people as a whole in a community, everything considered, to hear during a season half a dozen lesser musicians, whose work will soon fade from their memories, and whose programs do not often consist of the best music, since they must—or think they must—cater to the vulgar taste? Of course, I am not ignorant that the difficulty lies in convincing the people that they need and want something good rather than something mediocre; but I wonder if the Managers' Forum can't help to solve this as well as other problems.

"Yours truly, CARL RYAN,

"Department of Music Ellensburg High School."

"Ellensburg, Wis."

### How to Change It.

Mr. Ryan voices the sentiment of almost all our supervisors of music in stating that the majority of cities have outgrown the average Lyceum series of entertainments. The Lyceum courses have done good work in paving the way for better things in art, but it is evident they are in urgent need of general overhauling and in many instances of replacement.

Has it ever occurred to any board of education how much help a supervisor of music and his music teachers would receive in their work if the school board would assure a series of legitimate and high grade concerts for the school children so as to stimulate their interest in good music, and to prove the worthiness and high mission of musical art in the education of every man and woman?

The *MUSICAL COURIER* often has dwelt on the importance of bringing the best available music to the school children so as to enable them to choose between good and inferior music, as they are taught to choose in the case of literature and food. These articles will be sent to the gentlemen on our school boards. Why should not the supervisors of music start a campaign for "better musical entertainments for school children" in their official organ, the *American School Board Journal*, and in the *MUSICAL COURIER*?

The subject teems with interesting phases to dwell upon. We call on Mr. Ryan's colleagues in the spirit of co-operation to comment on them, thereby adding to the interest and usefulness of these columns.

### Hero Worship.

Another letter reads: "The articles being contributed to your columns by that being with the glib pen, who chooses to be known to your readers as Nemo, should receive the careful attention of all those interested in the professional aspects of music. Unquestionably the public schools are becoming an avenue toward the solution of many of the problems, which at this time confront the art-

ists as well as the local manager. In the first place, the public (in the smaller cities especially) should be trained away from the traditional worship of heroes.

"Isn't the message of a near hero, or a merely would-be-hero, likely to create a deeper, sounder, more permanent enjoyment than that of the extremely high priced representative of the profession, who cares less to create an interest in the compositions he performs than in his own personality and eccentricities?"

"The conscientious local manager will make every effort to avoid the appearance of an aggressive or condescending attitude toward his public, if his vision is keen enough to discern the great strides being made in all sections toward a genuine appreciation of the best and noblest in the art of music."

"C. B. J.,

"Music Teacher, Urbana, Ill."

### Music Store Displays.

The above lines from our Urbana correspondent present a different view from the one taken by Mr. Ryan, and yet when sifted down we find that both of these coworkers aim for a public school musical education that will plant the seed of good music in the souls of our young generation, thereby winning them for a higher purpose. This will be the surest way of changing the display of our small city music stores, where, according to the demand, one sees hardly any musical composition on exhibition other than the "popular" numbers in their gaudy colors with the usual silly contents.

### Happy Hints.

A third communication: "I have been looking forward with much interest and no little apprehension to the *MUSICAL COURIER*'s promised exposé of the managerial situation in America. That was, indeed, a brilliant idea and one which presages the advent of a novel and stunning department for the *MUSICAL COURIER*! Think of its possibilities and the range of its 'human interest' appeal! But, whatever is the matter with the managers? Won't the gentlemen talk or are they just diffident? Do they perhaps lack suggestions in the matter of 'headlines'? Personally I think a short article on 'Tact, the Eleventh Commandment' by Gatti-Casazza; Toscanini on 'Dan'e Never K-N-E-W!'; one or two short articles by some of our prominent managers entitled, perhaps, 'Substitution a Fine Art,' 'When to Speak French in the Presence of the Local Manager,' 'The Artistic Temper-a-ment' (God save us!), etc., would catch the public interest and furnish wonderful possibilities as real 'lure lurers.' Then I shouldn't overlook the genial Mr. X. I believe he could be induced to do a 'classy' little sketch (with photo illustrations) on 'High Brows in Art.' I dare say there are many others who could furnish interesting contributions, and possibly you might occasionally run across a 'local manager' with one or two good stories up his sleeve! At least, good luck to the department; let us hear more of it."

"Oil City, Pa."

"E. G. MORRIS."

### Untold Tales.

Our Oil City correspondent is but one of the numerous readers who speaks most enthusiastically of the work that the Managers' Forum has set out to accomplish in behalf of the artist, public and manager.

Judging from the contents of the foregoing lines our correspondent has observed the managerial part of the concert work very closely. The various elements of human nature, the continuous gamble of the profession, would make it conspicuous and interesting even in the eyes of the layman. Those who are vitally interested in the musical development of America cannot help but take a great deal of interest in the delicate and complicated commercial mechanism that serves as the motor power of our concert activities. Little wonder that there is a growing demand for information on this vital subject. The manager is the only man who can speak authoritatively on this subject, for, after all, the artist hardly ever learns more about the cities in which he appears than perhaps an acquaintance with a few prominent music lovers, the hotel, concert hall and railroad station.

The local correspondents of the *MUSICAL COURIER* present the musical activities of their respective communities, but hardly ever dwelling on the various factional, economical and social problems that are of such great significance in the managerial work. On the other hand, the manager has an opportunity of seeing the musical life of a city as it is, unbiassed and from many angles.

### Managerial Instinct.

He develops a new instinct—a "managerial instinct," if you please—which enables him to grasp the situation

quickly and sift down his experiences and impressions to one of the two facts: "Possibility" or "Impossibility."

The men and women whose cleverness, original ideas and wonderful perseverance have been instrumental in paving endless new and profitable paths in the American concert field, surely would be in a position to give helpful results of their intelligent observation in their articles, as do the promoters in all other professions and trades.

### Managerial Jottings.

The critic who stays at the concert for only a minute or two is as much in a position to express a trustworthy opinion of the concert as the book reviewer after reading the introduction of a new volume.

The box office is the barometer of success—of a kind.

If excuses were bankable notes most artists would die rich.

The difference between the critic and the audience is just this—the average music lover comes to enjoy, while the critic impatiently sits by to find fault.

The parent or relative manager is either the greatest help or worst detriment to the young artist.

If young artists could appreciate the time and energy it requires to book a single engagement they would have greater regard for the successful musical career.

If the standards for professional musical critics were set as high as those required from concert artists most of our daily papers would have to insert "want ads." for new critics.

NEMO.

(The Managers' Forum Is Open to All.)

## LIVERPOOL MUSICAL EVENTS.

### Gabriel Pierné Conducts His Own "Children's Crusade"—Other Concerts.

Liverpool, England, December 26, 1914.

Not only was the production of Gabriel Pierné's "musical legend" "The Children's Crusade" a red letter event in the history of this organization, but additional éclat was added to the performance by the presence at the conductor's rostrum of Pierné himself, who obtained a very satisfactory result from his numerous forces. To begin with the orchestration is of an unusually ornate character, quite distinct from the choral section, and the band, under the leadership of Arthur Catterall was equal to all demands. The principals were Esta d'Argo, Edith McCullagh, Caroline Hatchard, Norah Dall, Helen Anderson and Hilda Cragg-James, John Harrison and Robert Radford, each and all of whom gave of their best. The choir overcame formidable difficulties with excellent spirit and the soprano division showed commendable bravery, especially in the long and trying "Storm" scene.

### WALTON PHILHARMONIC SOCIETY.

Under the alert tuition of Albert Orton this body of singers has in the past been responsible for the production of several choral works of renown, and, at a recent concert, progress was reported by praiseworthy treatment of Frederic Cliffe's "Ode to the Northeast Wind," Coleridge-Taylor's "Death of Minnehaha" and Elgar's "Banner of St. George" the principals being Cairns Owen, soprano, and J. C. Brien, basso. James E. Matthews acted as chef d'attag and Dr. Stanley Dale was at the piano. In addition to conducting the pieces named Mr. Orton gave a thoughtful interpretation of the solo of Beethoven's piano concerto in B flat, the orchestra cooperating effectively under Mr. Matthews.

### WELSH CHORAL UNION.

A melancholy interest attached to the usual Christmas performance of "The Messiah" by this society, inasmuch as the familiar figure and eloquent mannerisms of the late beloved director, Harry Evans, were no longer in evidence. His place, however, was ably atoned for by John Watkin, whom the choir helped as much as possible by its good work. This was specially noticeable in the more familiar numbers, the culminating "Hallelujah" of course producing the usual effect. The orchestra also contributed its quota to the ensemble and the fact that familiarity did not breed contempt was exemplified in no uncertain manner. The soloists were Laura Evans-Williams, Hilda Cragg-James, John Booth and Herbert Brown, the organ being in the practised hands of Albert Benton formerly of Cincinnati, Leeds, London, etc.

### RODEWALD CONCERT CLUB.

At the fifth concert the Misses Isabel, Mary and Helena McCullagh brought forward a striking trio caprice in B minor for violin, cello and piano by Paul Juon, the Russian composer. Although somewhat rhapsodical at times, as its title implies, there is a strong vibrant element in the music and the themes are marked by undoubted individuality. It is by no means easy and the violin part is rather trying, but the result of the performance of the three executants was eminently satisfying and showed these clever young ladies in a very favorable light. They also united their forces in sympathetic readings of Tchaikowsky's "Tema con variazioni" from the trio in A minor, and Beethoven's noble trio in D (op. 70), the pianist especially distinguishing herself.

W. J. BOWDEN.



## NEW YORK BREVITIES.

**American Academy Presents "Son and Heir"**  
**—Two Dambmann Pupils Sing—Louise Kellogg, Specialist in French Diction—Ziegler Artist-Pupils—De Courcy Appearances—Eleanor Freer Sings at Bryn Mawr—Two Nichols Activity—Moritz E. Schwarz Organ Recitals—Bristol Prima Donna in London—Tonkünstler Concert—Harry M. Gilbert with Bispham, Lynne, Powell—Noble Recital Program—Notes—Musical Visitors to New York.**

The first performance, thirty-first year, of the American Academy of Dramatic Arts, at the Empire Theatre, January 7, brought the first production in this country of "The Son and Heir," a comedy by Gladys Unger. The cast included a dozen young artists who will be graduated this spring, among them some of undoubted talent. Laura Iverson is an attractive artist; and a splendid little emotional actress. John E. Wise deserves mention, Frederick Farren was very manly, and Saxon Kling was natural in his action. Good character work was that of Frieda Roberts. The entire affair went off smoothly, as is usual with all the performances given by this school, which has educated so many actors prominent in American stage life.

## TWO DAMBMAN PUPILS SING.

Emma A. Dambmann's young pupils, Angelina Cappellano and Edith Dillian, have been before the public recently. Miss Cappellano was soloist at a concert given by the Knights of Columbus, Albany, N. Y., last week. Her sweet and powerful voice was heard in arias by Puccini and Tosti, as well as in a group of English songs. She invariably gives the audience a surprise, because her petite appearance is in contradiction to the size of her voice. She sings with much temperament, clear enunciation, and shows excellent vocal training. Following this appearance, a dinner was given in her honor by Nellie Mullen of Albany, at which a dozen people, prominent in Catholic society, were present.

Miss Dillian, who studied with Miss Dambmann for five years, and who is now abroad preparing for opera, is hindered in her plan by the war. She is engaged to an officer who was summoned to the front, and from whom nothing has been heard.

## LOUISE KELLOGG, FRENCH SPECIALIST.

Louise Kellogg, of Carnegie Hall, makes a specialty of French diction. For five years a resident of Paris, she knows French thoroughly. She attributes her own fine health to the development of her throat and lungs, through singing. Very attractive are her studio musicales. One which was planned for this month was prevented by the departure for Chicago of the principal singer, her pupil.

## TWO ZIEGLER ARTIST PUPILS.

Lucille Love and Isa Macuire, soprano and contralto, artist-pupils of the Ziegler Institute, were the soloists at an afternoon tea, given at the home of Katherine Emmett, the actress, who is now playing a principal part in "Polygamy," at the Park Theatre. An extensive program was given, including solos and duets by Brahms, Beethoven, Cadman, MacDowell, Verdi, Charpentier, Chadwick, Del Riego, Schubert, Puccini, Franz, Homer and Rubinstein.

Arias were sung in four languages, with big success. The duet from "Madame Butterfly" and "The Wanderer" by Rubinstein, won much applause. These two young singers are graduates of the Ziegler Institute and have been appearing professionally for some time. Among those present were many persons well known in the musical profession.

## DECOURCY APPEARANCES.

Florence DeCourcy was engaged as soloist for the big civic ball affair, Hotel Plaza, January 12, when she sang in costume. This was an important occasion, under the supervision of Mayor Mitchel. She appeared at Harriet Ware's musicale, January 6, at Miss Preston's studio, and at both of these affairs made a tremendous hit.

## ELEANOR FREER AT BRYN MAWR.

Eleanor Everest Freer's daughter, a senior at Bryn Mawr College, Philadelphia, recently sang at a concert given for charitable purposes at that institution. In a letter to a friend, young Miss Freer writes as follows: "Well, the concert is over at last and a mighty weight is off my shoulders. It was lots of fun doing it and I felt like a real impresario. It went off awfully well and every one was so nice and appreciative. They loved Eleanor Everest Freer's 'Sweet and Twenty!' I was so scared when I got up on that platform I wanted to crawl under one of the ferns and die, and I could fairly hear my

knees chatter. But as soon as I began singing, it was all right. I had never sung in a big room before and the noise I made was simply awe-inspiring."

## MR. AND MRS. JOHN W. NICHOLS.

Owing to their success at the University of Vermont last summer, Mr. and Mrs. John W. Nichols have been re-engaged for the coming summer session of six weeks. Mr. Nichols is to have charge of the vocal department, and Mrs. Nichols is to assist Charles Lee Tracey, the well known exponent of the Leschetizky method for piano. This is a delightful spot for a summer rest, recuperation and study, beautifully situated as it is on Lake Champlain, the Adirondacks on one side and the Green Mountains on the other, affording good boating, fishing, automobile and mountain climbing. Last season the attendance at the Summer Schools of the University of Vermont was more than double that of previous years. An even larger enrollment is expected this coming summer.

## MORITZ E. SCHWARZ RECITALS.

Moritz E. Schwarz, assistant organist of Trinity Church, gave a recital in this historical building, January 6, playing the following program: Sonate in F minor, Mendelssohn; Barcarolle, Bennett; Fugue, Bach; "Bridal Song," Goldmark; Menuet and Trio, Faulkes; "Chant Triomphale," Harvey B. Gaul.

Mr. Schwarz's playing is noted for its clearness, accuracy and brilliancy. In the makeup of a program he invariably follows the scheme of related keys. Goldmark's "Bridal Song" was particularly well played, and Gaul's piece was most effective. These recitals begin at 12.20 every Wednesday during the season, lasting forty minutes.

## BRISTOL PUPIL IN LONDON.

Ferne Rogers, who was a pupil of Frederick Bristol at the Coburg Opera School in 1910, and has since then appeared in comic opera in America, followed by her engagement as prima donna of "The Sleeping Beauty," a Drury Lane production, London, has left the company. It seems that the fair Ferne's pronounced German sympathies led to strained relations in her company, so that the former Connecticut girl relinquished her position. Miss Rogers, a handsome girl, with beautiful voice, has gone to Germany, where she will doubtless find similar engagements.

## TONKÜNSTLER CONCERT.

A good-sized and enthusiastic audience attended the last concert of the Tonkünstler Society in Brooklyn, January 5, hearing various local and instrumental numbers performed by Mme. Buckhout, Maximilian Pilzer, Leopold Winkler, the Tollefsen Trio, etc. Mme. Buckhout sang a Wagner number especially well. Mr. Lilienthal was helped to the front of the hall, where he was roundly applauded for his sonata for piano and violin. The Tollefsen Trio did good work. No encores were given.

## HARRY M. GILBERT, ACCOMPANIST.

Harry M. Gilbert, perhaps best known in his capacity as accompanist for Bispham, having been with him in Australia, Hawaii and Canada, appears tonight in the capacity of accompanist with Marie Sundelius, in Bridgeport, Conn. Recent appearances of Mr. Gilbert have been as follows: Swedish benefit concert, Carnegie Hall; a series of appearances with Bispham, including Mr. Gilbert's fifth annual appearance in Philadelphia; a number of appearances with Felice Lynne, Maud Powell and Bernice de Pasquali. Mr. Gilbert has been for five years organist and director of the Central Presbyterian Church of New York.

## NOBLE ORGAN RECITAL, JANUARY 17.

Following is the recital to be given by T. Tertius Noble, assisted by Beatrice Horsburgh, pupil of Auer, at St. Thomas' P. E. Church, Fifty-third street and Fifth avenue, Sunday evening, January 17, at 8 o'clock:

Sonata in E, violin and organ.....Handel  
 Ave Maria.....Liszt-Arcadelt  
 Air.....Mattheson  
 Allegro, violin and organ.....Flocos  
 Toccata and fugue, D minor.....Bach  
 Sicilienne, violin and organ.....Bach  
 Pastorale.....Noble  
 Sehnsucht, from suite for violin and orchestra.....Noble  
 Prelude, from Dream of Gerontius.....Elgar

## NOTES.

The ballroom, Hotel Plaza, was well filled January 7 on the occasion of the regular fortnightly concert of the New Assembly. George Halprin, pianist, played with fine effect and much brilliancy "Etincelles" by Moszkowski. He is a most satisfactory pianist and should make a reputation for himself. Jocelyn Horne, contralto, sang an aria and songs, some of which were praised by Mme. Nordica. Raymond Loder, baritone, sang Wolff's "Anakreon's Grab" very well indeed. Mme. Danielson Bosley has pleasant low notes and shrill high ones. At the January 21 concert, songs in manuscript by Fiske and Whitcomb and a sonata for violin and piano by Mr. Halprin (above mentioned) will be heard.

Clifford Demarest resumed his Thursday afternoon organ recitals at the Church of the Messiah, January 7, when two excerpts from Goldmark's "Wedding Symphony" were especially well played. Tomorrow, January 14, at 4

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o'clock, he plays a program of works by Faulkes, Schumann, Bach, Flagler, Guilman and Dubois.

Mme. Cappiani has been spending the winter in Rome. She remembered many musical friends at Christmas time.

Samuel A. Baldwin gave his 403d organ recital at City College, January 10, playing works mostly by living composers, including the Americans, Frysinger and Kinder. Last night, January 12, he gave his annual recital before the "Night College," when the new president of the college, Dr. Menzes, was presented to the students. January 24 a Wagner program will be performed.

Harry Thomas, tenor and choirmaster of the Brick Church (fifty singers), Rochester, N. Y., has been visiting the metropolis for a week. The programs given at his church at the Christmas season show quite an up to date musical standard.

Charles F. Boylan, likewise of Rochester, N. Y., organist and teacher of singing, has been in New York City for a month past. He is one of the busiest teachers of that prosperous city, many of the leading choir singers being his pupils. A program given at his studio, December 10, brought twelve numbers, sung by as many soloists of both sexes, and showed a splendid selection of standard songs.

Clara E. Thoms, of Buffalo and New York City, is having her usual successful season as teacher of many artist singers. Five of them are now before the public in various companies, as follows: Olive Coveny, with the Doreé Lyon Company, singing Santuzza and Gilda; Eva Tugby, with the Doreé Eastern Company, playing at the Alhambra Theatre, New York City, singing Gilda and Lucia; Frankie Schofield, who made her debut as Maddalena in Philadelphia, is now playing with the New York company. Clara Druar, contralto, rehearsing with the New York company, will sing Maddalena and Lola with the Eastern company; Monte Cole is also rehearsing for the leading baritone parts in the Western company. Mme. Doreé is especially pleased with Mr. Cole, whose voice has grown to be large and brilliant. A costume concert was given by Mrs. Thoms in Buffalo, January 1, when old Irish songs, arias, playtime scenes, gypsy scenes, solos, quartets, operatic arias, etc., were sung by the following capable singers: Florence Reid Rix, Viola Schummer, Esther Walker, Bess Tugby, Marion Dohny Cole, Rose Bernstein, Cassia Tobin, Gertrude Herring, Asia Schoeking, Beatta Deterling, Christine Schade, Florence Valeri, Arthur Albin, Mr. McDonough and Fred Carr. This was perhaps one of Mrs. Thoms' very best concerts. All the singers wore beautiful costumes.

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## CINCINNATI ORCHESTRA PLAYS TO FULL HOUSE.

**Popular Concert Enthusiastically Applauded by  
Big Audience—Current Mention and Notes.**

Cincinnati, Ohio, January 6, 1915.

The popular concert of January 3 was played to a sold out house, the audience enthusiastically applauding the fine program presented. Music Hall, where the popular Sunday concerts are held, has a seating capacity of 3,553, and it is very seldom that any attraction completely fills it; therefore Dr. Kunwald and the Cincinnati Symphony Orchestra have reason to be pleased with the first concert of the new year.

The program opened with the march from "Tannhäuser," followed by the overture to "Rienzi." The Wagnerian numbers, calling forth the full resources of the orchestra, were well received. Tchaikowsky's "Capriccio Italien," the overture to "Mignon," intermezzo from the "Tales of Hoffmann," and a Strauss waltz, "Wo die citronen blüh'n," made up a very enjoyable orchestral program. Alma Beck, the soloist of the afternoon, is a Cincinnati girl who received her entire musical training in this city and this was not her first appearance with the orchestra. She sang "O ma lyre immortelle" from "Sappho" and "O mon Fils" from "Le Prophète." The latter, which she chose to sing in German, is admirably suited to her voice and method, and was an artistic triumph. Miss Beck's rich and very beautiful contralto is a distinct pleasure at all times, but the questionable taste of following an aria like "O mon Fils" with a cuckoo song, even as an encore, makes the sincere music lover sad.

### CINCINNATI NOTES.

Among the students from the Cincinnati Conservatory of Music who are meeting with success in their professional careers is Madeline Binswanger, from the class of Signor Tirindelli, who has been appointed to the teaching staff of Southern Presbyterian College, Red Springs, N. C.

Marcian Thalberg, pianist, a member of the faculty of the Conservatory of Music, will give a recital at Zanesville, Ohio, in January.

Several members of the Conservatory of Music faculty took advantage of the lull in musical affairs at Christmas time to spend their holiday with friends in other cities. Frederic Shailer Evans spent Christmas with his parents in New York. Signor Tirindelli renewed old friendships in New York and enjoyed the opera. Dr. Lulek rested at White Sulphur Springs.

Edgar Stillman Kelley has just returned from St. Louis, where he was the guest of Leopold Godowsky for several days. The Cincinnati composer and Godowsky were with Nikisch in Ostend the day the war broke out, when they were suddenly and unceremoniously separated. Stillman Kelley left at once for England and Godowsky rushed back to his summer home on the outskirts of Ostend, which was soon to be devastated. Stillman Kelley was also entertained by Max Zach, the conductor of the St. Louis Symphony Orchestra, who will bring out the composer's "New England" symphony on March 15.

Karl Otto Staps gave a brilliant organ recital at Xenia, Ohio, on the evening of December 21, the occasion being the dedication of a new organ at the Second Presbyterian Church.

The general agitation in various States toward the standardizing of music teaching and the constantly growing appreciation of the art of piano playing have created an extensive demand for well qualified teachers of piano. At the beginning of the current academic year, therefore, the College of Music established a new department intended specially for the training of advanced piano students who were preparing to enter the teaching profession. This department was placed in the hands of Albino Gorno, dean of the faculty and principal of the piano department, whose wide experience and scholarly pianism have thoroughly fitted him for this important work. The plan followed is along the lines of the clinic and is undoubtedly the most progressive thus far attempted. At the present

time eleven young musicians have availed themselves of this splendid opportunity to obtain sound ideals of teaching from the master. To each of these young people there was assigned one student of tender age, who is to be taught by them according to the instruction of Signor Gorno. Each of these students in turn brings his pupil to the teachers' class, where the young teacher receives advice, criticism and suggestion in the training of his pupil and in the art of establishing high ideals of piano playing. The members of this class are all college students and either pupils of Signor Gorno himself or his colleagues, their only qualification being that they are musically and intellectually sufficiently advanced to profit by the profound musicianship and teaching ability which has given Signor Gorno an international reputation. The young teachers express themselves as being fascinated by the contact of their minds with that of their teacher. While



ALBINO GORNO IN HIS STUDIO AT THE CINCINNATI COLLEGE OF MUSIC.

the young pupils whom they teach, most of whom have been chosen from among the various settlements, are apparently rejoicing in the opportunity for piano instruction thus afforded.

After a lapse of a few weeks, which included the holiday vacation, the College of Music will resume its subscription series on January 12. Like the opening concert of the series, this event too will be marked by an evening of chamber music. The college string quartet, whose personnel includes Johannes Miersch, first violin; William Morgan Knox, second violin; Walter Werner, viola, and Ignace Argiewicz, cellist, will make its second appearance of the season. The assisting artist will be Louis Victor Saar, the pianist-composer, who will be heard for the first time since participating in the recital given by Hans Schroeder, baritone, earlier in the series.

For a number of years many music lovers have attended with unflinching regularity the concerts given each year by the College of Music Chorus and Orchestra. Three concerts are given each season by the popular student organization and their efforts have always called for the warmest praise. Various directors have come and gone yet the chorus and orchestra have ever retained an encouraging popularity that many more professional bodies might well envy. The present musical directors of the chorus and orchestra are Louis Victor Saar and Johannes Miersch, while the solo numbers are invariably directed by Albino Gorno. The second concert of the series, all of which are free to the music loving public, will be given at the Odeon on January 26. Several novelties are being studied and the soloists will represent an efficient array of talent from several different departments. The improvement in material as well as numerically, in the chorus and orchestra, was the subject of much favorable comment after the last concert, so that even greater things may be expected of them in their second appearance.

It will be of interest to friends of Louis Sturm, formerly of Milwaukee but now connected with the Cincinnati Enquirer to know that a composition of his, "Prelude, Theme and Variations," will be played by the Cincinnati Symphony Orchestra at the concerts of February 26 and 27. This is in line with Dr. Kunwald's policy of present-

ing new works of American composers at intervals during the season. Mr. Sturm comes of a well known musical family, his brothers, Bernard Sturm, the violinist, and Julius Sturm, principal cellist of the orchestra, both being prominent in the musical life of Cincinnati.

Mrs. Lewis M. Hosea, whose musicales for the blind have helped to brighten so many lives, has published a very interesting book called "Musical Sonnets" in which she tells, in sonnet form, the history of music from its earliest form down to the present.

JESSIE PARTLON TYREE.

### Boston Symphony Visits Us.

Smooth and well considered performances marked the concerts given by the Boston Symphony Orchestra at Carnegie Hall, Thursday evening, January 7, and Saturday afternoon, January 9, and the playing of the musicians from the Hub was admired again for its euphony, artistic finish and adaptability to stylistic requirements.

At the Thursday concert we heard Mozart's "Jupiter" symphony, Wagner's "Siegfried Idyll," the same composer's "Faust" overture, and Mendelssohn's violin concerto. It was refreshing to renew acquaintance with Mozart's delightfully spontaneous and tuneful work, so resourceful in its counterpoint, so polished in its workmanship. It remains one of the early symphonic works which time emphatically does not stale.

In some respects the Wagner compositions have aged much more rapidly than Mozart's "Jupiter." The "Idyll" now seems extremely long considering its limited thematic stuff, and the "Faust," while well provided with subject material, offers no great variety or pregnancy in the musical development and instrumental assignment.

The Saturday program opened with a thoroughly sane and satisfactory promulgation of Beethoven's eighth symphony, followed by Schumann's somewhat faded "Genoveva" overture, played with tenderness and tonal charm, and Bach's "Shepherd's Music" from the "Christmas Oratorio," and Liszt's "March of the Three Holy Kings," from "Christus." The reason for the injection of the holy element into a program otherwise romantic was not quite clear to the simple listener.

Fritz Kreisler was the soloist at both concerts, performing Mendelssohn's violin concerto at the one, and Bruch's "Scotch" fantasia at the other. The artist in question has been heard here previously in these works and his renderings long ago have been acknowledged as high in musical authority and strong in emotional appeal. Kreisler was in good trim last week and received the customary tributes of applause which his violin ministrations always arouse.

### Boston Symphony Brooklyn Concert.

Last Friday evening, January 8, the Boston Symphony Orchestra, with the solo assistance of Fritz Kreisler, was heard in these numbers at the Brooklyn Academy of Music: Beethoven's symphony No. 3, "Eroica"; Brahms' variations on a theme by Josef Haydn, and Mendelssohn's violin concerto in E minor. Kreisler evoked marked enthusiasm by his polished art and was the recipient of an ovation at the conclusion of the concert. Dr. Muck and his players gave an excellent account of themselves in a program that made a popular appeal.

### Alois Trnka Scores.

Alois Trnka, the Bohemian violinist, scored brilliantly on Saturday evening, January 9, at the Liederkranz concert, New York. His selections were: "Romance," op. 40, in G, Beethoven; "Variationen" (Corelli's Tema), Tartini-Kreisler; "Vogel als Prophet," Schumann-Auer; "Tambourin Chinois," Kreisler, which he played with artistic finish throughout.

Mr. Trnka possesses a tone of great beauty, facile technique, reliable intonation and an abundance of temperament. His artistic playing was well received by the large audience, which was evidenced by long continued applause after each number, and an insistent demand for encore.

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**Margaret Harrison with Orchestra.**

Margaret Harrison won a flattering and genuine success at her appearance with the America Symphony Orchestra under the direction of Julian Carrillo, at Aeolian



MARGARET HARRISON.

Hall, New York, on the evening of January 6. Miss Harrison sang the "Ave Maria" from Max Bruch's "Cross of Fire." She possesses a soprano voice of great clarity, brilliancy and flexibility, which she uses with rare skill. Her interpretation of the Bruch music was musical and devotional and she brought out with its full intensity the passion and fervor which the score is intended to convey. Her work was greatly appreciated and she was the recipient of much hearty applause.

**New York Symphony Concert.**

Tschaikowsky's fourth symphony has had the place of honor in New York during the past week, having been played by the Philharmonic on Sunday, the Philadelphia Orchestra on Monday and the New York Symphony at its two concerts of Friday and Sunday, January 8 and 10.

There was some contention as to which of these three organizations held the priority in the announcement of the performances of the work, but it matters little, as this interesting symphony of the great Russian can lose nothing by frequent hearing.

The New York Symphony Orchestra played also "The Swan of Tuonela," that weird and colorful tone poem of Sibelius, and Ravel's symphonic fragment, "Daphnis and Chloe." These two ultramodern compositions coming close together on the same program, afforded an opportunity to compare the tendencies of Northern and Southern musical development, and, strange to say, there appears to be a certain relation between these two schools generally considered so divergent. There is the same fondness for strange harmonic and orchestral effects, the same absence of any formal melodic outline, the same splendid sonority of sustained strings. Each composition, of course, possesses certain well defined characteristics of its own, especially in the matter of the harmonic sequences, but in the outreaching toward the elusive dream world of the supereasthetic they are surely closely allied.

The soloist of these concerts was Josef Hofmann, who chose as his vehicle for pianistic utterances the Chopin E minor concerto. Of this work Mr. Hofmann gave a rather cold reading, effective chiefly in its technical correctness, and its exact presentation of prescribed phrases, periods and general outlines.

**Mme. Szumowska's Appeal for Countrymen.**

Antoinette Szumowska, the Polish pianist, in a recent New York Evening Post interview spoke feelingly and appealingly in behalf of her native country, over which "the immense armies of three great powers have been rolling back and forth during the past twenty weeks." She re-

ferred also to Poland's contribution to culture and civilization, saying that Poland had done its full share toward enriching the general fund of civilization, and that in science, art and literature Poland's contribution had been far from an insignificant one; also that a country with such a record should surely command sympathy and interest and obtain the much needed help in her present straits.

Marcella Sembrich heads the American Polish Relief Committee of New York.

**"Three of a Kind."**

The accompanying snapshot pictures Florence Austin, "America's Violinist," Artha Williston, the singer, and William R. Chapman, taken at Portland, Me., during the annual Maine festivals, at which the two ladies were very successful soloists. They are certainly "Three of a Kind" in various ways, including lively spirits, and the universal brotherhood of music.

Miss Austin will appear before the Norwich, N. Y., Monday Musical Club early next month, and later the Euterpe Club of New York. A growing reputation for reliability and success is Miss Austin's; audiences settle

**"THREE OF A KIND."**

Florence Austin (right), Artha Williston (left) and William R. Chapman.

down to "hear something" when she appears, and re-engagements follow many appearances.

**Philharmonic Plays Superbly.**

A truly superb performance was that which the Philharmonic Society accomplished last Friday afternoon, January 8, in the Schumann "Spring" Symphony. The players handled the work with the proper mixture of delicacy and verve and aside from technical accuracy also displayed such a variety of rich and exquisitely shaded tonal quality, that the reviewer racked his mind in vain for memory of a better New York performance of Schumann's lastingly beautiful opus. It is truly a poem of spring when so delivered.

Beethoven's "Coriolan" and "Leonora" (No. 3) overtures, too, had unusually engaging readings and especially in the Beethoven number, the orchestra revealed marked spirit and precision. The Philharmonic now is a virile playing body in every way, owing to its uncommonly effective musical membership, and the touring successes of the organization this year prove that New York is not the only city to have discovered the worth of its best orchestra.

Beethoven's concerto for piano, violin and cello, with orchestral accompaniments, is not in itself one of the master's strongest works, but as done by Germaine Schnitzer, piano; Maximilian Pilzer, violin, and Leo Schulz, cello, the piece displayed many interesting features due chiefly to the manner in which the individual artists voiced their parts. In no sense should this statement imply a slur on the ensemble, which, represented perfection, but as the music itself has no very pronounced physiognomy, the interest the performance aroused must be ascribed to Miss Schnitzer's lovely tone, pearly technic, and tasteful pedaling, Mr. Pilzer's admirable art in phrasing, bowing and fingering, Mr. Schulz broad cantilena and musical delivery, and the firm rhythm, complete mutual understanding and classical restraint of the trio. They were applauded to the echo by a numerous audience.

Many persons were heard expressing wonder why Miss Schnitzer and her two partners do not form themselves

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into a permanent trio for public chamber music performances. There is a wide field for an organization of that kind made up of such splendid artists.

**Thuel Burnham's Tour.**

Thuel Burnham, as already announced in these columns, played recently with great success to an audience of 4,000 in the Auditorium at Houston, Tex. From Houston, Mr. Burnham went to San Antonio and other cities of the



AUDITORIUM, HOUSTON, TEX..

Where Thuel Burnham played on January 3 to an audience of four thousand.

Southwest. He is playing five times a week, and that his performances are winning public favor is shown by the fact that he is constantly securing new dates in addition to the large number he had already closed before his tour began.

**Marion T. Marsh at University Club.**

Marion T. Marsh, concert harpist, has been secured by the University Club of Brooklyn for its next concert January 22, when she will play the following program: "Prelude," C minor, op. 28, No. 20, Chopin; "Menuet," by Hasselmans; "Spanish Dance" by Holy; "Menuet d'Amour," by Massenet; "Gavotte" in B minor, from second sonata by J. S. Bach, and "Chaconne" by Durand.

**Francis Rogers at Columbia.**

On Monday evening, January 4, Francis Rogers, with Bruno Huhn at the piano, gave a song recital at Columbia University, New York. A large and enthusiastic audience demanded so many repetitions that Mr. Rogers sang in all nearly thirty numbers.

Mr. Huhn's accompaniments were, as always, masterful.

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# NEWS FROM VARIOUS CITIES

## Blackwell.

Blackwell, Okla., December 30, 1914.

The Philanthropic Department of the City Federation of Women's Clubs gave a tea at the home of Mrs. J. M. Eisinger on Friday afternoon, December 11, to raise funds to provide Christmas dinners for the poor of the city. The following musical program was rendered: Piano, "Valse" (Mokrejs), "Rigoletto" (Verdi-Liszt), Mrs. Guy C. Teterick; voice, "Baby" (Carrie Jacobs-Bond), Anna Hays-Smith; piano, "Minuet L'Antique" (Suebeck), Enola Ann Green; voice, "De Coppah Moon" (Fraser), "My Laddie" (Troutbetzkoy-Thayer), Pheva Pauly.

Cora Conn-Moorhead, who has been absent from Blackwell for several months past, has returned and will resume her work with classes in harmony, counterpoint, musical history and musical form.

One of the most enjoyable musical affairs of the autumn was the concert given here during the annual chrysanthemum show by the faculty of the Tonkawa School of Technology. The work of Oscar J. Lehrer, violinist, was especially worthy of mention.

A business meeting of the Ladies' Music Club was held at the home of Mrs. F. E. Martin, Wednesday afternoon, December 2. In the absence of the president, Cora Conn-Moorhead, the vice-president, Enola A. Green, presided. Arrangements were perfected in regard to an open meeting to be held by the club in the near future.

Some of the Blackwell piano teachers are taking a teacher's course with Charlotte Rose, of Winfield, Kan., College of Music. Mrs. Rose is a new addition to the faculty of that institution this year. She is a pupil of Mr. and Mrs. Crosby-Adams, of Chicago. Her specialty is teaching very young children, and her work with them is considered quite remarkable.

The Lyric Glee Club, managed by the Mutual Lyceum Bureau of Chicago, appeared in the High School Auditorium on Wednesday evening, December 9.

"Just for fun," Mrs. Luel R. West entertained the members of the Ladies' Music Club in a mock musicale at her home, 702 West Bridge, Monday evening, December 14. The affair was given in honor of Cora Conn-Moorhead. Each guest impersonated a musical celebrity.

Richard Rencenberger, of Winfield, Kan., has recently organized here a class in violin, flute and other orchestral instruments.

Archibald Olmstead met his piano pupils in their regular lessons on Wednesday, December 16. Mr. Olmstead, who is director of the Winfield College of Music, Winfield, Kan., has been giving part of his time to Blackwell for the past several years. His work is of a very high standard and his services as teacher and pianist are much in demand.

VESSE BEAUCHAMP WEST.

## Dayton.

Dayton, Ohio, December 30, 1914.

Musically, 1914 finished with the first "annual performance" of "The Messiah" by our young Choral Society, directed by Urban A. Deger. About 125 voices and twenty orchestral instruments constituted the forces employed in addition to the soloists: Clara Nocka-Eherle, soprano, Cincinnati; Mary Goode Royal, contralto, Dayton; Walter Coleman Earnest, tenor, Pittsburgh; Ellis P. Legler, basso, Dayton. The performance was good and otherwise in spots. Mr. Earnest and Mr. Legler did splendid work. A fair sized audience appreciated and encouraged the good work. The Choral Society will study Elgar's "The Apostles" for a festival performance in May, 1915.

Dayton has been favored with high class artists, as follows: Maud Powell, violinist, assisted by the dramatic tenor, Aresoni, and two accompanists, one of whom played with the other without notes. These appeared under the direction of A. F. Thiele.

Under the same direction, the Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, conductor, and Henri Scott, basso, presented a Wagner program that was very much enjoyed by the large audi-

ence present. Mr. Scott sang the "Evening Star" to piano accompaniment.

The Civic Music League packed Memorial Hall (capacity 3,500) when John McCormack, tenor, appeared there on November 19. He was immensely enjoyed and encored.

Alma Gluck drew a very large crowd to hear her artistic work on the evening of December 19. Her program consisted of sixteen numbers, to which were added not less than half a dozen encores. Miss Gluck scored distinctly.

The Women's Music Club gave this program Tuesday afternoon, December 8, 1914: Prelude 21 (Bach), fugue 21 (Bach), Katherine N. Tafel; "Mein gläubiges Herze" (Bach), Carrie Ach; "Loure" (Bach), largo (Bach), Mabel W. Dixon; concerto, two violins (Bach), Isabel Mast, Mary Coate; "Leave Me to Languish," from "Rinaldo" (Handel), Jessie Ayers Wilson; chromatic fantasy and fuge (Bach), Honor Halsey; recitative and aria, "Never Will My Heart Refuse Thee," from "The Passion," according to St. Nathier (Bach), Oriana Abbott Jennison; "Come, Beloved," from "Atlanta" (Handel), May Everly Tate; violin obligato, Susan C. Mendenhall; accompanists, Mary Blue, May Baker.

W. L. B.

## St. John.

St. John, N. B., December 17, 1914.

Music, outside of teachers' work, is practically at a standstill, owing to war conditions. A series of Sunday concerts has been given at the Imperial Theatre, which was kindly loaned by the Keith management, in aid of the patriotic and Belgian funds. These concerts are given by local hands, assisted by local singers. They have been very successful and the proceeds large.

The Arts Club again has started its winter course, the meetings taking place once a month instead of every two weeks, the usual arrangement, prevailing conditions accounting for the change. The first meeting was held November 10, with Mrs. A. Pierce Crockett, and the miscellaneous program was in charge of Miss Hea and Miss Wilson. At the second meeting, held December 8, with Mrs. Gillis, the music, directed by Mrs. R. P. Church, Mrs. G. J. Likely and Miss Creighton, dealt with the compositions of Sir Charles Stanford and Hamish McCunn. A paper on the Art of the Netherlands, by the Rev. J. J. McCaskill, aroused great interest. A rhapsody for piano, Stanford, was beautifully played by Mrs. Kent Scovill. Two double quartets for female voices, namely "Herelities" and "Saint Valentine's Day," both by Stanford, were also given. Two solos, excellently sung by Louise Knight, "The News Turns Out to Be False and He Knows She Is Coming Back," of Hamish McCunn's, and "There Is a Bower of Roses," from "The Veiled Prophet," by Stanford, were attractive numbers. "By the Burnside," from Hamish McCunn's "Highland Memories," for violin, was delightfully played by William C. Bowden. It is to be regretted that Mr. Bowlen does not play oftener, as he is a musician from whom much can be learned. A duet for piano (Hamish McCunn), played by Dorothy Culver and Edith Doherty, added much to the interest of the program.

The marriage of the Belgian pianist, Theo. Henrion, to Ina Houyoux, of Montreal, a teacher in that city, took place last month at the church of St. Stanislaus, Montreal.

Two violin compositions, "Madrigal" and scherzo in A minor, by William C. Bowden, have been issued lately by the Oliver Ditson Company. They have much merit as regards excellent composition and usefulness for teaching purposes.

A. L. L.

## Columbus.

Columbus, Ohio, January 3, 1915.

This past week only two musical events were offered, and, as luck would have it, both came on the same evening, Tuesday, December 29. In Memorial Hall the Women's Music Club choir of 100 selected voices, under the direction of Robert W. Roberts, gave a beautiful presentation of Handel's "Messiah." The solo parts were taken by Mrs. R. M. Wanamaker, soprano; Mrs. Edward E. Fisher, contralto; Harold McCall, tenor, and Ralph McCall, bass, all local talent. There

were about 3,000 in the audience. The Music Club intends giving "The Messiah" annually at Christmas time.

The Yale Glee, Banjo and Mandolin Clubs offered a delightful program at the Hartman Theatre the same evening. The clubs were most enthusiastically received and were generous with encores. Especially clever was the work of D. M. Moore, who played his own composition on the piano, accompanied by the Mandolin Club, and was obliged to add half an hour's entertainment in response to repeated calls.

The seventh free municipal organ recital of the Women's Music Club is to be given this afternoon at three o'clock in Memorial Hall by Mrs. Edgar Greenville Alcorn, organist, assisted by Mrs. J. M. Bowman, soprano. A very interesting program is offered.

One of the most talented organists in the city, Mabel Bernice Rathbun, organist of the Third Avenue M. E. Church, an active member of the Women's Music Club, and president of the Girls' Music Club, was married on Thursday evening, December 31, to Roy Arthur Carle. After a short trip the couple will be at home in Columbus, where Mrs. Carle expects to continue her musical activities.

Monday evening, February 15, the Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, conductor, will appear at the Hartman Theatre with Franz Wilczek, violinist, and Helene Pugh, pianist, as soloists. The program has not been definitely arranged, but Miss Pugh will play the Schumann concerto and the Hungarian fantasy by Liszt.

Alma Gluck comes January 5 for a recital in Memorial Hall. This will be Miss Gluck's first appearance here and much interest is manifested in the event.

Fritz Kreisler will give a violin recital in Memorial Hall, Monday evening, February 8, under the auspices of the Women's Music Club. The club has been trying to bring Mr. Kreisler here for several years, but on account of conflicting dates has never been able to secure him before.

EMILY CHURCH BENHAM.

## Oshkosh.

Oshkosh, Wis., December 31, 1914.

The C. W. Bates series of artists' entertainments, presented under the auspices of the Oshkosh Knights of Columbus, brought forth on Thursday evening, December 10, Hazel Dell Neff, soprano; Leo Zelanka Lerando, harpist, and Marguerite Austin, violinist. The audience was large and enthusiastic. Miss Neff won the honors of the evening. She has a beautiful, well trained voice, and she completely captivated her hearers. Her selections were well chosen and made up principally of classical numbers. She looked picturesque in a Russian peasant dress and Royal court costume, both importations from Petrograd. The others shared with the soprano in making the evening most enjoyable.

## Unclaimed Letters.

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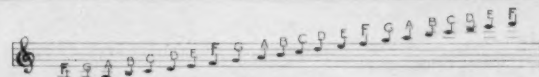
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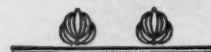
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